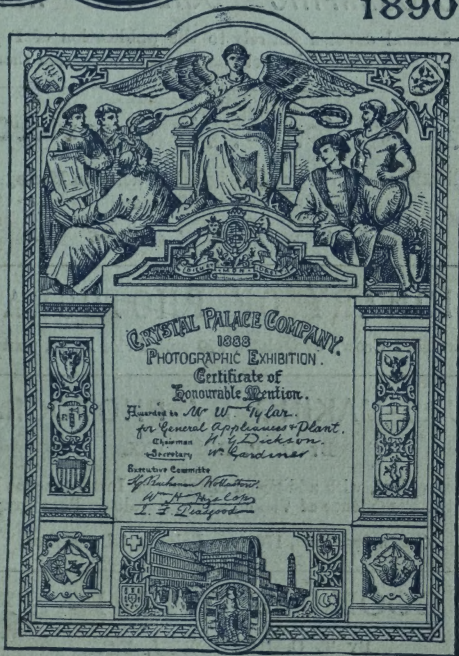




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

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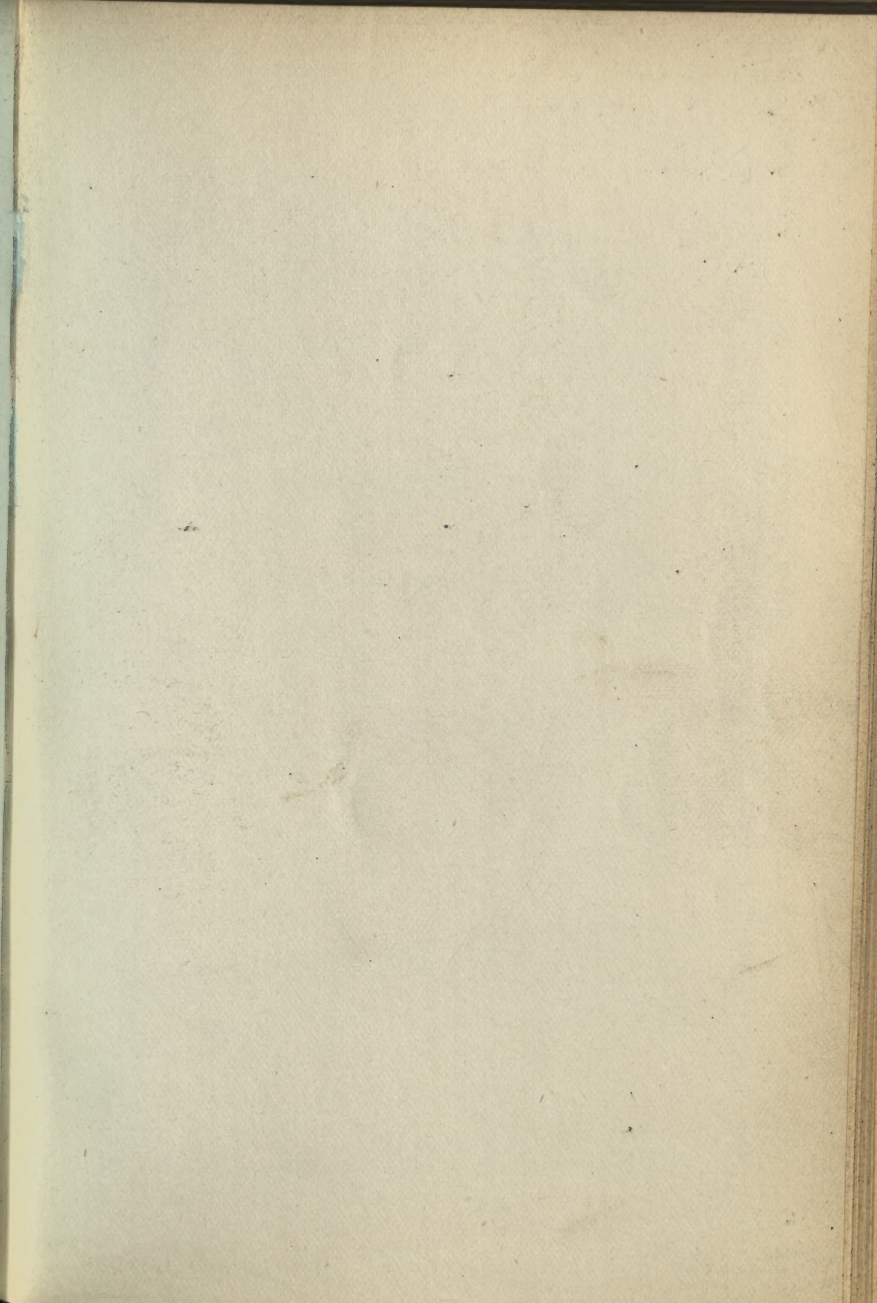
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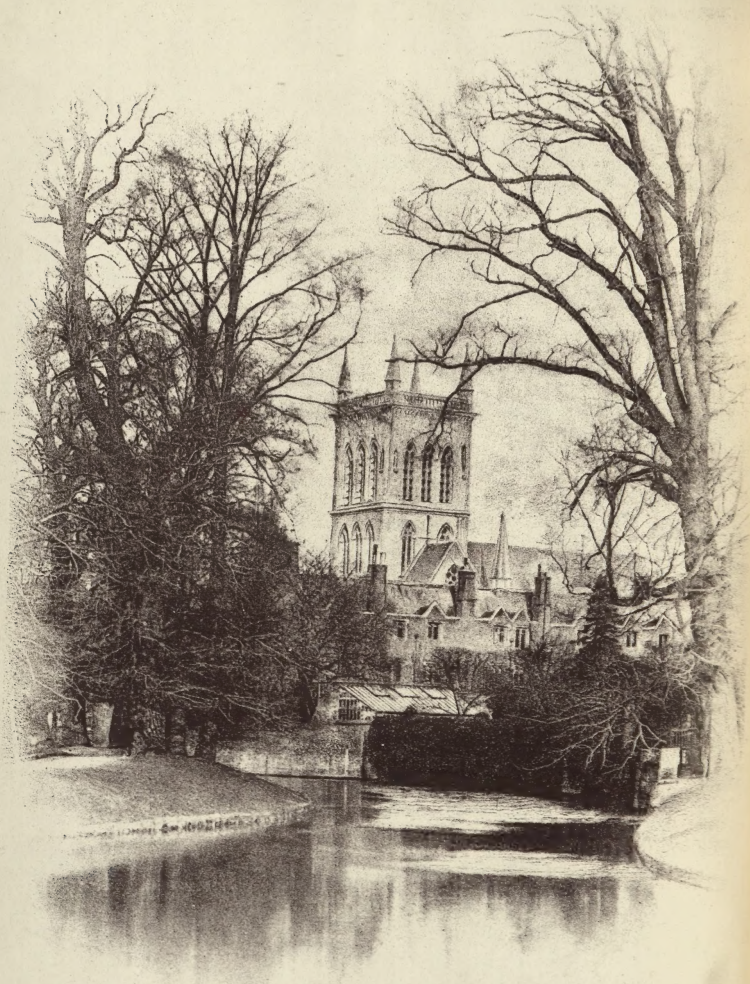
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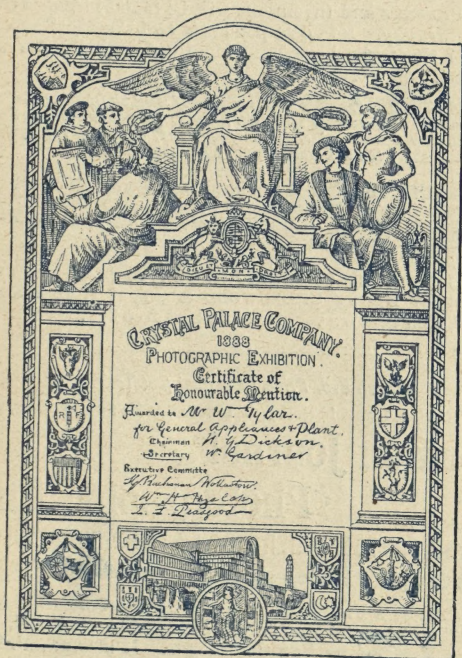
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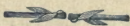
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PREFACE.



IN expressing hearty thanks to my Patrons, I beg to say that during the past year I have distributed 20,000 copies of my Calendar in all parts of the country and abroad. From the numerous letters I have received of a most encouraging nature, I have decided to continue it on an enlarged scale—as this year's issue will show—feeling assured that the public will support my efforts to produce a Calendar of a unique character, comprising, amongst other advantages, practical hints selected from the best contributors; reproductions of several of the prize-winning pictures; an extended list of my specialities, with those of other dealers, and a variety of useful information handy for reference, together with another prize list of a more varied and comprehensive character, calculated to interest and attract a crowd of competitors, and give abundant satisfaction to the winners.

Trusting this second Annual will meet with even greater success than the first, and find favour in regions, however remote, if within the reach of the Photographer and his Camera,

I am the Photographer's ever faithful servant,

WM. TYLAR.

JANUARY 1890.



January.

USE THOMAS'S LANTERN PLATES.

The Cheapest and Best ever Produced.

| | | |
|----|----|--|
| 1 | W | Well begun is half done, so turn over these pages. |
| 2 | Th | A man without a hobby misses half the pleasures of this life. |
| 3 | F | Buy a good camera stand. Stand by a good camera. |
| 4 | S | Do not stand a good camera by. (See Tylar's Outfit.) |
| 5 | S | Have a good head rest. |
| 6 | M | Clouds are essential for the best snow effects. |
| 7 | Tu | Snow on ground this month : twice the exposure as for June. |
| 8 | W | If wintry, do not expose yourself. |
| 9 | Th | Keep your feet dry, your head cool, and your plates free from damp. |
| 10 | F | Try Tylar's Window Shutter on the skaters. |
| 11 | S | Snow scenes, slow development, less pyro. |
| 12 | S | By the fireside there is peace and comfort. |
| 13 | M | Scratched negatives cannot be restored. |
| 14 | Tu | Well stored negatives cannot be scratched. |
| 15 | W | Tylar's Storer will prevent the need of any restorer. |
| 16 | Th | Set no store on a negative not worth storing. |
| 17 | F | Arrange your negatives systematically : an evening well spent. |
| 18 | S | Sell or give away all photographic lumber. |
| 19 | S | Rest awhile, nor waste life in haste. |
| 20 | M | Warm yourself, and also the solutions. |
| 21 | Tu | Avoid complications anywhere, especially in formulæ. |
| 22 | W | Slow development for gradation. |
| 23 | Th | Add your alkali to your developer gradually. |
| 24 | F | Excess of bromide means excess of contrast. |
| 25 | S | Full dose of brains will do no harm. |
| 26 | S | Rest and be thankful. |
| 27 | M | Dark slides are better than changing boxes—for out-door work. |
| 28 | Tu | Tylar's Metal Slides , one-fourth the cost of wood, and more durable. |
| 29 | W | Small stops increase definition, but lessen rapidity and contrast. |
| 30 | Th | Ventilate your dark-room. Don't copy the "Black Hole." |
| 31 | F | Use a damp cloth in preference to brushing the dust away. |



February.

USE THOMAS'S OPAL PLATES.

The Cheapest and Best for their Purpose.

| | | |
|----|----|--|
| 1 | S | Pork and plates are bad underdone. |
| 2 | S | Prepare for better days. |
| 3 | M | Good month for storm-clouds. |
| 4 | Tu | Damp spoils ready sensitised silver paper. Keep in Tylar's Cases . |
| 5 | W | Print your thin negatives on rainy days. |
| 6 | Th | Complications in cameras often mean vexation in operators. |
| 7 | F | By helping others you help yourself. Tylar helps all . |
| 8 | S | Keep steady if you wish your camera to do ditto. |
| 9 | S | The busy man can appreciate rest. |
| 10 | M | Leafless trees require backed plates. Use Tylar's Backing . |
| 11 | Tu | Bromide contact printing for snow pictures. |
| 12 | W | Avoid white mounts for snow scenes. |
| 13 | Th | Tylar's Cutting Glass will cut five sizes. |
| 14 | F | Trim your prints before toning, and send to your Valentine. |
| 15 | S | Adopt Tylar's Good Traits (trays). |
| 16 | S | Every prudent man dealeth with knowledge. |
| 17 | M | Experience is the best exposure meter, Tylar's at 7s. 6d. is far cheaper. |
| 18 | Tu | After focussing, always put the cap on. |
| 19 | W | Don't varnish a plate that may require intensifying. |
| 20 | Th | Do not be ashamed to ask questions. |
| 21 | F | In stands, rigidity stands before portability. |
| 22 | S | Get sliding children in your slide. |
| 23 | S | A lens reflects without speaking. A fool speaks without reflection. |
| 24 | M | Paraffin will prevent iron or steel from rusting. |
| 25 | Tu | Glenfield's starch for mounting prints; or Tylar's Gelatine . |
| 26 | W | Bromide printing with hydroquinone is easy and clean. |
| 27 | Th | Visit Exhibitions to know what can be done, and what to aspire to. |
| 28 | F | Be thankful that February is over, and burnish up. |

March.

USE THOMAS'S CELLULOID FILMS.

The Cheapest and Best for the Tourist.

| | | |
|----|----|--|
| 1 | S | Ashford's stand will stand the wind ; hang a stone from screw. |
| 2 | S | He beheld the work which he had done, and it was fogged. |
| 3 | M | Windy month : Tilers will be busy. |
| 4 | Tu | Keep your lenses in chamois leather bags. |
| 5 | W | A tight-fitting lens cap shakes the camera ; too loose rolls off. |
| 6 | Th | Most photographic formulas are too strong. |
| 7 | F | Dense negatives are not satisfactory for bromide paper. |
| 8 | S | Pictures, like fortunes, are made, not often found. |
| 9 | S | We have left undone the very thing we ought to have done. . |
| 10 | M | Consider nothing learnt until you can reproduce it. |
| 11 | Tu | Every spoilt plate should be a lesson learnt. |
| 12 | W | Fine muslin over sink tap keeps out sand. |
| 13 | Th | Don't use slow plates on a windy day. |
| 14 | F | Don't think photography has attained perfection, or yourself. |
| 15 | S | Don't expect to do much outside yet. |
| 16 | S | Love darkness rather than light (Isochromatic plates). |
| 17 | M | Don't use same fixing bath for too many plates. |
| 18 | Tu | Give every plate five minutes under the tap separately. |
| 19 | W | Never think about the trouble ; good results will repay. |
| 20 | Th | Clean back of negatives with an old tooth-brush while wet. |
| 21 | F | Go slow, stop, think and examine. |
| 22 | S | Diffused light, north aspect, best for printing. |
| 23 | S | We have done the things which we ought not to have done (two |
| 24 | M | When ignorant preserve a discreet silence. [negs. on one plate). |
| 25 | Tu | Never be in a hurry except to collect bad debts. |
| 26 | W | Give all the help you can to beginners. |
| 27 | Th | The Amateur rushes in where the fossil fears to tread. |
| 28 | F | Select your point of view with deliberation. Aptus Finder useful. |
| 29 | S | Deeds, not words. Shadows flee : catch them as they go. |
| 30 | S | How much better is it to get wisdom than gold ! |
| 31 | M | " March away " (glad of it too !) |

April.

USE THOMAS'S E. R. PLATES.

The Cheapest and Best for the Studio.

| | | |
|----|----|--|
| 1 | Tu | If you forget the dark slides, look in the glass. |
| 2 | W | Don't let your camera get wet. |
| 3 | Th | Into each life some rain must fall. |
| 4 | F | <i>Good Friday.</i> Take a pancake. |
| 5 | S | When it rains the best thing to do is to let it rain. |
| 6 | S | The way of a fool is right in his own eyes. |
| 7 | M | Washing day : use Tylar's Whirlpool. |
| 8 | Tu | Water, water, nothing but water : use it well. |
| 9 | W | Collodion process introduced in 1851. |
| 10 | Th | A foul morn may turn to a fair day. |
| 11 | F | Good month for bright-edged clouds. |
| 12 | S | Expose less after a shower of rain. |
| 13 | | Fools make a mock at sin. |
| 14 | M | Spare the water and spoil the print. |
| 15 | Tu | Tepid water removes Hypo. quicker than cold. |
| 16 | W | Short washing in running water better than long soaking. |
| 17 | Th | Wash your hands before washing your print. |
| 18 | F | Get Tylar's Waterproof Focussing Cloth. |
| 19 | S | If it should rain, overhaul your apparatus, etc. |
| 20 | S | Behind the clouds the sun is always shining. |
| 21 | M | Experience should teach fools. |
| 22 | Tu | Always one fool in every group, to make the others laugh. |
| 23 | W | Distilled water the best for all chemicals if possible. |
| 24 | Th | Pure water best for man and beast. Use Tylar's Still. |
| 25 | F | Photo. Journals issued : read and digest same. |
| 26 | S | Try one or two shutter exposures (Tylar's Window Shutters). |
| 27 | S | Lead, kindly Light. |
| 28 | M | Whiting in water for cleaning backs of plates. |
| 29 | Tu | Light is more actinic in spring than autumn. |
| 30 | W | Trees look better in half than in full leaf. |



May.



USE THOMAS'S T. C. E. R. PLATES.

The Cheapest and Best for all Quick Work in the Field.

| | | |
|----|----|--|
| 1 | Th | Hail ! month of Poets and of Photographers. |
| 2 | F | Always be willing to exchange prints. |
| 3 | S | Tylar's Labelled Trays save hopeless confusion. |
| 4 | S | Keep thy conscience clear. |
| 5 | M | Trifles may spoil or make a good negative. |
| 6 | Tu | Collodion is better than varnish for preserving negatives. |
| 7 | W | Large transparencies make good window decorations. |
| 8 | Th | Use a separate plate for each picture. |
| 9 | F | Get rid of all bad negatives ; they are only lumber. |
| 10 | S | Now try for one of Tylar's Prizes . |
| 11 | S | Let your aims be high. |
| 12 | M | Wait for the best effects. |
| 13 | Tu | Be original in your pictures. |
| 14 | W | Proportion more important than size. |
| 15 | Th | A good photo. increases the sum of human happiness. |
| 16 | F | Don't throw up a good situation for photography. |
| 17 | S | Master your business : let not that master you. |
| 18 | S | Neither thy servant nor thy maid. |
| 19 | M | Don't think the best things come from London. |
| 20 | Tu | Don't boast of your work. |
| 21 | W | Don't get irritable over failures. |
| 22 | Th | Don't print in a strong light, unless negative is dense. |
| 23 | F | Euryscope lenses best for all-round work. |
| 24 | S | Make the best of every fine Saturday. |
| 25 | S | <i>Whit Sunday.</i> Take rest for to-morrow's sake. |
| 26 | M | Far from the madding crowd pursue your way. |
| 27 | Tu | Better spend money on a holiday than on the doctor. |
| 28 | W | Why use basins, when Tylar's Racks and Tanks are so cheap ? |
| 29 | Th | Clouds may make or mar a picture. |
| 30 | F | Cloud pictures, small stop and quick exposure. |
| 31 | S | Daguerre in 1839 made his invention public. |

June.

USE THOMAS'S T. C. L. PLATES. The Cheapest and Best for Interiors and Landscapes.

| | | |
|----|----|--|
| 1 | S | Don't mistake Tylar's Negative Storer for a prayer-book. |
| 2 | M | Tylar's Tanks deserve best thanks. |
| 3 | Tu | Beware of condensation on the lens. |
| 4 | W | A knife, a piece of string, and a shilling are handy on the road. |
| 5 | Th | Do not make an Amateur's garb a cloak for carelessness. |
| 6 | F | Stop for sharpness, but don't stop for failures. |
| 7 | S | Tylar expects you to try for a prize to-day. |
| 8 | S | The heavens above declare Thy praise. |
| 9 | M | A good reputation is a fortune. |
| 10 | Tu | Large stop, rapid plate, quick exposure, suits babies. |
| 11 | W | Side light gives softness. |
| 12 | Th | Learn to varnish your negatives ; practise on spoilt ones. |
| 13 | F | Don't hurry in dark-room : be methodical. |
| 14 | S | Pack thee off, and remember Tylar's Prizes . |
| 15 | S | Remember your neighbours are watching you. |
| 16 | M | Don't mistake Pyro. for lemon kali. |
| 17 | Tu | Take care of poisons—lock up your chemicals. |
| 18 | W | Retouching is worth learning. |
| 19 | Th | Successful development is often a question of temperature. |
| 20 | F | Exposures should be short ones. |
| 21 | S | Without care and attention, you cannot expect a prize. |
| 22 | S | Have a day's rest for the rest of the day. |
| 23 | M | Reflections in camera are bad. |
| 24 | Tu | Rejoice ! for Tylar's dead |
| 25 | W | Black will remedy all reflections, and your bright stops. |
| 26 | Th | Good weather now for instantaneous work. |
| 27 | F | Use a stop to take a bull, but don't stop if he wants to take you. |
| 28 | S | Life is short, art is long, therefore rise early. |
| 29 | S | The Sabbath was made for man. |
| 30 | M | The best time for interiors. |

July.

USE THOMAS'S CELLULOID FILMS.

The Cheapest and Best for the Tourist.

| | | |
|----|----|---|
| 1 | Tu | Beginners are almost certain to over-expose. |
| 2 | W | Under-exposure almost impossible now. |
| 3 | Th | Dog days begin. |
| 4 | F | Sliding leg of Ashford's stand makes a good protector. |
| 5 | S | Now for Tylar's Norden Flap Shutter and Prizes. |
| 6 | S | Cause not thy brother to stumble. |
| 7 | M | The light is good if your tripod throws a shadow. |
| 8 | Tu | The background of a portrait should be out of focus. |
| 9 | W | Any one can take a photograph—few a good one. |
| 10 | Th | Composition is the groundwork of art. |
| 11 | F | Avoid horizontal or vertical lines. |
| 12 | S | Embrace variety in unity, to obtain Tylar's Prizes. |
| 13 | S | Seek for harmony. |
| 14 | M | The centre of a picture is the weakest part. |
| 15 | Tu | St. Swithin. Photographers are at the mercy of the weather. |
| 16 | W | Examine cameras to see if light-tight. |
| 17 | Th | Expose by tables until well experienced, or use Tylar's Exposure |
| 18 | F | A hint to the wise is sufficient. [Meter. |
| 19 | S | Still achieving, still pursuing Tylar's Prizes. |
| 20 | S | Weary hearts by Thee are lightened. |
| 21 | M | The art of art is to use but conceal art. |
| 22 | Tu | Every picture must have one leading motive. |
| 23 | W | Interest is first sought for in the foreground. |
| 24 | Th | Avoid anything which divides the picture. |
| 25 | F | Tylar's Folding Trays and Racks are the tourist's friends. |
| 26 | S | Another instantaneous try, for Tylar's Prize. |
| 27 | S | Be a good follower of Abraham. |
| 28 | M | Trust Tylar if he will not trust you. |
| 29 | Tu | Sitting portraits are generally easier than standing. |
| 30 | W | For children and old people use diffused light. |
| 31 | Th | Make notes of some of these hints. |

August.

USE THOMAS'S T. C. E. R. PLATES.

The Cheapest and Best for all Quick Work in the Field.

- | | | |
|----|----|---|
| 1 | F | Now is the time for outdoor portraits. |
| 2 | S | Chance for snap shot. Fall of Jericho. |
| 3 | S | Whoso findeth a wife findeth a good thing. |
| 4 | M | <i>Bank Holiday.</i> Avoid the masses—asses—and lasses. |
| 5 | Tu | A good photo. being dead yet speaketh. |
| 6 | W | An ugly person thinks you a bad photographer. |
| 7 | Th | Little camera, little care. Rainy season commenced 1888. |
| 8 | F | Forty umbrellas taken, <i>not</i> by photographers. |
| 9 | S | Wish you had gone in for Tylar's Prizes —not too late now. |
| 10 | S | At church with meek and unaffected grace. |
| 11 | M | Light dresses vignette better than dark ones. |
| 12 | Tu | Use clean silk rags for cleaning lenses. |
| 13 | W | Originality of thought cannot be bought. |
| 14 | Th | Burnish old photos. before copying. |
| 15 | F | Never walk backwards near a river unguardedly. |
| 16 | S | Better take your doctor's portrait than his physic. |
| 17 | S | He shall be satisfied with his likeness. |
| 18 | M | Tylar's Zinc Vignettes are a treat. |
| 19 | Tu | Clean hands make good work. |
| 20 | W | Persons who squint should not be taken full face. |
| 21 | Th | What are axioms to the professor are problems to the pupil. |
| 22 | F | Light mounts are less injurious than dark. |
| 23 | S | Down leafy lanes for Tylar's Prizes . |
| 24 | S | A day of rest and gladness. |
| 25 | M | Expose carefully—do not trust to developing. |
| 26 | Tu | Develop carefully—do not trust to exposure. |
| 27 | W | Be ready to learn from the most simple—yes, even Tylar . |
| 28 | Th | A running tap from dark-room will carry off foul air. |
| 29 | F | Cork or rubber tubing prevent tripod points slipping. |
| 30 | S | If in doubt go out, or solve the doubt as you please. |
| 31 | S | Memory brightens the past. |

September.

USE THOMAS'S OPAL PLATES.

The Cheapest and Best for their Purpose.

| | | |
|----|----|--|
| 1 | M | Shooting time with camera ; no licence required, only light. |
| 2 | Tu | It is no sin to poach a view. |
| 3 | W | Daylight enlarging is best and cheapest. |
| 4 | Th | Don't leave your things lying about everywhere. |
| 5 | F | Don't kick the dog because he won't stand still. |
| 6 | S | Bright days departing—make best use of those remaining. |
| 7 | S | He goes on Sunday to the church. |
| 8 | M | Never borrow an umbrella or camera. |
| 9 | Tu | Something can be learnt from every amateur. |
| 10 | W | Season your failures with good humour. |
| 11 | Th | Good work pays the best. |
| 12 | F | Back your plates to prevent halation. Use Tylar's Backing . |
| 13 | S | Landscapes no good in foggy weather. |
| 14 | S | Faith is the sun of life. |
| 15 | M | Judge no photographer by his focussing cloth. |
| 16 | Tu | Care and method will prevent vexatious mistakes. |
| 17 | W | Observation and experience are two good teachers. |
| 18 | Th | Hard words mend no plates. |
| 19 | F | Tylar's Printers' Indicators prevent brain fever. |
| 20 | S | Take fancy for companion, but reason for your guide. |
| 21 | S | Wealth maketh many friends. |
| 22 | M | Do not fear to try where others fail. |
| 23 | Tu | If you are rich, deal with Tylar . |
| 24 | W | If you are poor you won't require telling. |
| 25 | Th | Dry curd soap is the best lubricant. |
| 26 | F | Linoleum better than carpet for dark-room. |
| 27 | S | Another outing ; he who hesitates is lost. |
| 28 | S | Pray for light to guide you. |
| 29 | M | Take autumn foliage on orthochromatic plates. |
| 30 | Tu | Don't holloa until you are out of the dark-room. |

October.

USE THOMAS'S T. C. L. PLATES.

The Cheapest and Best for Interiors and Landscapes.

| | | |
|----|----|---|
| 1 | W | Glitter distracts the eye, but it will not glitter long. |
| 2 | Th | Vibration during exposure is fatal. |
| 3 | F | Photomicrography is easiest by artificial light. |
| 4 | S | Novelty is not always utility ; Tylar's List proves that it is very often. |
| 5 | S | A faithful man shall abound with blessings. |
| 6 | M | Platotype pictures look nice framed in plain oak. |
| 7 | Tu | The harvest is past, summer is ended, and we never took that neg. |
| 8 | W | Photography is a very taking pastime. |
| 9 | Th | Shady work is no disgrace in photography. |
| 10 | F | Don't dabble in chemicals with cut fingers. |
| 11 | S | Autumn tints requiré long exposures. |
| 12 | S | Spend it according to the light you have. |
| 13 | M | Sepia for sea pieces. |
| 14 | Tu | Wet. Reduplicate your best negatives. |
| 15 | W | Learn one process well. |
| 16 | Th | Tylar's Pulp Slabs for glazing bromide prints are unsurpassed. |
| 17 | F | Cultivate artistic tastes ; read the Journals. |
| 18 | S | When about to use a big, big D, count five. |
| 19 | S | Brood not darkly o'er thy wrongs. |
| 20 | M | Confidence is the companion of success. |
| 21 | Tu | A cock pheasant makes a lovely photograph. |
| 22 | W | Large negatives reduced in the new reducing camera are a treat. |
| 23 | Th | Use Tylar's White Ink for naming lantern slides or negatives. |
| 24 | F | Good engravings yield good lantern slides. |
| 25 | S | A good lantern slide is a joy to many. Make them. |
| 26 | S | Good workers pray best. |
| 27 | M | Don't trouble over spoilt plates. |
| 28 | Tu | Resolve to spoil no more. |
| 29 | W | One good negative is worth ten bad ones. |
| 30 | Th | Aim at the best. |
| 31 | F | Map out a course of winter study. |

November.

USE THOMAS'S E. R. PLATES.

The Cheapest and Best for the Studio.

| | | |
|----|----|--|
| 1 | S | Perhaps a skating scene can be taken. |
| 2 | S | The north wind driveth rain. |
| 3 | M | Try a moonlight view : a lady companion important. |
| 4 | Tu | Criticism is not simply fault-finding. |
| 5 | W | A fool may find a fault, a wise man will learn from it. |
| 6 | Th | Don't leave printing frames out in the damp. |
| 7 | F | Sour or watery starch is a useless mountant. Use Tylar's Gelatine . |
| 8 | S | Fear the fogs, but don't fear exposing plates fully. |
| 9 | S | Whoso keepeth the law is a wise son. |
| 10 | M | Count seconds correctly. |
| 11 | Tu | Good ware makes a quick market. |
| 12 | W | Have a note-book for extracts : very useful indeed. |
| 13 | Th | Utilise an evening for quiet reading. |
| 14 | F | If lantern does not burn right, look at the air-holes. |
| 15 | S | Lantern work should be in full swing. |
| 16 | S | Churches are always built east and west. |
| 17 | M | Tylar's Lanterns gives good light and great delight. |
| 18 | Tu | All bottles should be distinctly labelled. |
| 19 | W | Flatten silver prints by rubbing the back with a paper-knife. |
| 20 | Th | Get rid of superfluous apparatus. |
| 21 | F | Collect residues. "The fining pot is for silver." |
| 22 | S | Don't photograph your rich aunt unless proficient. |
| 23 | S | Listen to the sermon and never mind the bad light. |
| 24 | M | Nothing is cheap if it is worthless. |
| 25 | Tu | Photography, like other amusements, means outlay. |
| 26 | W | Quinol is the developer of the future. |
| 27 | Th | Keep your chloride of gold and failures in the dark. |
| 28 | F | Your failures will be the best monitor if the why is found out. |
| 29 | S | Leaves are gone, still bits with light and shade may be found. |
| 30 | S | A fool uttereth all his own mind. |

December.

USE THOMAS'S LANTERN PLATES.

The Cheapest and Best ever Produced.

| | | |
|----|----|---|
| 1 | M | No sky, no earthly view, no distance looking blue. |
| 2 | Tu | No sun, no moon, no morn, no noon ; November gone. |
| 3 | W | High winds blow on high hills. Ashford's Stand defies them. |
| 4 | Th | Damp causes silver stains to appear on negatives. |
| 5 | F | Hap-hazard will not do good work. |
| 6 | S | Haste trips up its own heels ; mind the boys' slide. |
| 7 | S | Study your Bible as well as nature. |
| 8 | M | Rough dry hair takes better than smooth or shining. |
| 9 | Tu | Cheap chemicals are the dearest in the long run. |
| 10 | W | Tylar's Self-Lighting Jet handy for contact printing. |
| 11 | Th | Lantern slides made by reduction give best results. (See Advt., p. 83.) |
| 12 | F | Nearer the dawn the darker the night. |
| 13 | S | Enlargements, bromides, and lantern slides for Christmas. |
| 14 | S | A merry heart doeth good like a medicine. |
| 15 | M | It is safer to take counsel than to give it. |
| 16 | Tu | Let your studio show examples of your work. |
| 17 | W | Something attempted, something done. |
| 18 | Th | Never attempt too many things at once. |
| 19 | F | Patience is a virtue to some, but a necessity to the photographer. |
| 20 | S | Some days must be dark and dreary. Use Tylar's Lanternescope . |
| 21 | S | <i>Shortest Day.</i> Goethe's last words, "More light." |
| 22 | M | Our ancestors knew not the light, as we know it. |
| 23 | Tu | Clear out old chemicals ; get ready for a clean start. |
| 24 | W | <i>Christmas Eve.</i> Snapdragon and flash-lights. |
| 25 | Th | <i>Christmas Day.</i> A good appetite is the best plate cleaner. |
| 26 | F | <i>Boxing Day.</i> Try Eno's Fruit Salt. |
| 27 | S | Let the past help your future. |
| 28 | S | Look backward, forward, and upward. |
| 29 | M | Hospitals will be glad of surplus prints to cheer the sick. |
| 30 | Tu | Short reckonings make long friends. |
| 31 | W | A year's march nearer home. Balance accounts. |

From a Negative taken in Tylar's Metal Dark Slides.]

TYLAR'S COMPETITION, 1889.



T. M. Knight.

RYE WATER MILL, NEAR DUBLIN.

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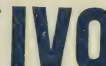
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From a Negative taken in Tylar's Metal Dark Slides.]

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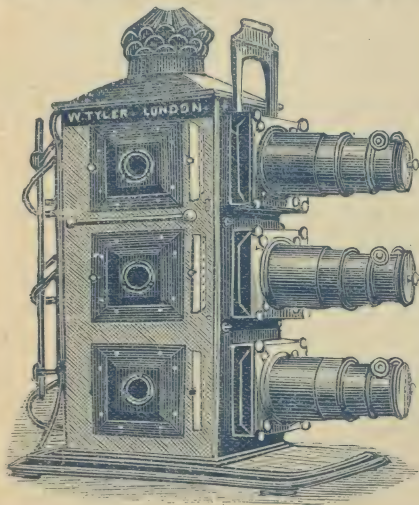
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WITH APOLOGIES TO OLD FRIEND HOMER.



THE PROLOGUE.



*IN these days of light and learning,
If your inward soul is burning
(Common beaten by-paths spurning),
Filling you with untold yearning,
Unto art and science turning,
If renown you would be earning,—
Come and listen unto me
While I show right skilfully
How you all, whate'er degree,
Good photographers may be ;
Work-prolific, scientific,
Art photographers may be.*

CANTO I.—THE CAMERA.

*Firstly in the field of action
Your camera should be perfection,
And easy 'tis to make selection,
So give me due and brief reflection,
While I present for your attraction
Of qualities a fair collection.*

*Horizontal, square, or upright,
Rigid, portable, and light-tight ;
Bellows square, or bellows taper,
Leather, cloth, or stiffened paper ;
Screw adjustment, slide, or rackwork
Evenly to make the back work ;*

TYLAR'S ILIAD.

*Single, double, full extension,
Side swing, back swing (pay attention!)
Rising front and tailboard folding,
Back reversing, dark-slide holding.*

*Optimus, Instantograph,
Ashford's Patent, Tourograph,
Middlemiss, Phantasmograph,
Meritoire, Scioptigraph,
Exhibition, Combination,
Universal, British Nation.*

*But already you will see,
If you've listened unto me
With respect and thoughtfully,
What a trifling thing 'twill be
A first-rate camera to choose,
Automatic, non-erratic,
Perfect camera to use.*

CANTO II.—THE LENS.

*Lenses next claim our attention,
One or two I'll briefly mention,
May they then without dissension
In your mind find full retention;
Some with names synonymous,
Others quite anonymous.
Optimus, Meniscus, Aplanatics,
Ross's, Dallmeyer's, Achromatics,
Landscapes, Euryscopes, Rectinics,
Tylar's, Orthopanactinics,
Double, plano, concave, convex,
Extra quick, with action reflex,
Symmetricals and Autographs,
Portables and Rectigraphs.*

*But without more words from me
I think that you will able be*

TYLAR'S ILIAD.

*To choose with great facility
 A lens, securing faithfully
 Scenes from earth and sea and sky,
 An entrancing, unromancing,
 Inexpensive lens to buy.*

CANTO III.—THE PLATE.

*If thus far my tabulation
 Has received your approbation,
 Given you theme for contemplation,
 Aided your manipulation,
 Give me due consideration
 While I with deliberation
 Note for your discrimination
 Plates, and plates sans numeration.*

*Thomas's, Ilfords, Derwents, Dons,
 Derbys, Abneys, Cadetts, Swans,
 Alberts, Sohos, Rouch, and Verels,
 Pagets, Richmonds, Frys, and Vogels,
 Rapids, Extras, Ordinarys,
 Half-plates, One-ones, Quarters, Stereos,
 Opals, Lanterns, Print-outs, Bromides,
 Phoenix, Ground-glass, Argents, Chlorides,*

*Qualities surpassing measure,
 Every one's a perfect treasure.
 Using them is naught but pleasure,
 Leaving hands and brain at leisure ;*

*So if you will only try,
 You can choose as well as I ;
 A non-frilling, detail filling,
 Sweetly killing plate can buy.*

TYLAR'S ILIAD.

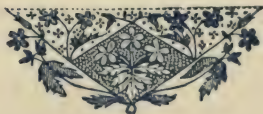
CANTO IV.—THE PHOTOGRAPH.

*Camera, Lens, and Stand selected,
Plates well chosen, naught neglected,
Friends and neighbours all delighted—
Pity them for souls benighted,
As with intellect awaking,
They admire your ways so "taking."
Now your time of victory
(Now their days of mimicry):*

*Gaze and focus,
Hocus pocus;
"Look a little"—"That's it, thank you;"
"Now a trifle"—" (I could spank you)"
Side face, full face, bust or profile,
Squint or frown or leer or smile,
Pose and repose,
Suppose, expose,
Over, under,
Each a blunder,
Undrawn shutter,
Failure utter.*

*Do not be discouraged ever,
Yet again press your endeavour:
Positive success is gained,
Negatives at last obtained.*

*Prints by dozens you may give
From your first good negative;
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Plat'no, Alpha, Photo-Zinco,
Collo, Auto, prints may give.*



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
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From a Negative taken in Tylar's Metal Dark Slides.]

TYLAR'S COMPETITION, 1889.



S. H. H. H.

MARE AND FOAL.

London.

Photographic 3d.

MONTHLY.

Art Journal.

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*Devoted to the Interests of Photography as
a Fine Art,*

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Vol. III. commences January 1st, 1890.

.....

PHOTOGRAPHIC ART JOURNAL,

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The THORNTON-PICKARD Patent "TIME" SHUTTER

is a very simple and compact Roller-blind Shutter which fits on the front of the lens, and does away with and takes the place of the lens cap. It will give either the most rapid "Instantaneous" or prolonged "Time" exposures of any length. The Shutter is wound up for exposure by pulling a cord, and is released by pressing a pneumatic ball.

The THORNTON-PICKARD Shutter is entirely free from shake or jar when working, owing to the moving parts being so very light. It will work in any position, and does not go off accidentally.

Vibration.—The numberless unsolicited testimonials which we are constantly receiving prove, to a certainty, that in practice there is *absolutely no vibration*.



PRICES—For Lens having Hood up to

| Inches | 1½ | 2 | 2½ | 2¾ | 3 | 3½ | 4 | 4½ | 5 diameter. |
|--------------------------------|------|------|------|------|------|------|------|------|-------------|
| For "Time" and "Instantaneous" | 18/6 | 20/6 | 22/6 | 23/6 | 25/0 | 27/6 | 32/6 | 37/6 | 42/6 47/6 |
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When ordering please send exact size of Hood by touching same with a little ink or colour, and then pressing it upon a bit of paper. Wherever possible we prefer to have the Hood itself to be fitted accurately.

For Thornton-Pickard, Stereoscopic, Foreground, and Extra-Rapid Shutters, see Descriptive Circular, which may be obtained post free on application to the Company.

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Established 1852.

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MANUFACTURE

CAMERAS, LENSES & PHOTOGRAPHIC APPARATUS.

TRADE MARK,

'OPTIMUS'



"OPTIMUS" EURYSCOPE.

"Working as it does with such a large aperture (f/6 approx.), it serves as a portrait and group lens, as well as a landscape and copying objective. There is no doubt of its proving a most useful lens."—J. TRAILL TAYLOR, *Brit. Journal of Photography*.

"We are pleased to find upon trial that the lens ('Optimus' Rapid Rectilinear) sent for review is really an EXCELLENT INSTRUMENT."—*Photographic News*.

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| | | | | |
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| "Optimus" Rapid EuryScope. | | | | |
| 5 × 4 | 7 × 5 | 8 × 5 | 9 × 7 | 10 × 8 |
| 63s. | 94s. 6d. | 110s. | 126s. | 220s. |

| | | | | |
|-------------------------------------|---------------|---------------|---------------|---------------|
| "Optimus" Rapid Rectilinear. | | | | |
| $\frac{5}{4}$ | $\frac{6}{5}$ | $\frac{7}{6}$ | $\frac{8}{7}$ | $\frac{9}{8}$ |
| 33s. | 45s. | 49s. 6d. | 64s. | 82s. 6d. |
| 127s. 6d. | 142s. 6d. | 180s. | 225s. | |

"Optimus" Wide Angle Symmetrical.

| | | | | | | | |
|---------------|---------------|---------------|---------------|---------------|----------------|----------------|----------------|
| $\frac{5}{4}$ | $\frac{6}{5}$ | $\frac{7}{6}$ | $\frac{8}{7}$ | $\frac{9}{8}$ | $\frac{10}{9}$ | $\frac{11}{8}$ | $\frac{12}{7}$ |
| 39s. | 52s. 6d. | 82s. 6d. | 127s. 6d. | 142s. 6d. | 180s. | 225s. | |

"Optimus" Quick-Acting Portrait.

| | | | |
|-------|-----------|-------------------------|-------------------------|
| Diam. | 2 inches. | 2 $\frac{3}{4}$ inches. | 3 $\frac{1}{2}$ inches. |
| Price | 120s. | 180s. | 225s. |
| | 1 B | 2 B | 3 B |

Rayment's Patent Camera (Long Focus).

Price includes 3 Double Dark Slides.

| | | | | | | |
|------------------------------------|--------------|------------------------------------|------------------------------------|---------------|----------------|----------------|
| $4\frac{1}{2} \times 3\frac{1}{2}$ | 5×4 | $6\frac{1}{2} \times 4\frac{1}{2}$ | $8\frac{1}{2} \times 6\frac{1}{2}$ | 10×8 | 12×10 | 15×12 |
| 120s. | 126s. | 145s. | 168s. | 212s. | 258s. | 314s. |

"Optimus" Camera (Long Focus).

Price includes 3 Double Dark Slides.

| | | | | | | |
|------------------------------------|--------------|------------------------------------|------------------------------------|---------------|----------------|----------------|
| $4\frac{1}{2} \times 3\frac{1}{2}$ | 5×4 | $6\frac{1}{2} \times 4\frac{1}{2}$ | $8\frac{1}{2} \times 6\frac{1}{2}$ | 10×8 | 12×10 | 15×12 |
| 130s. | 133s. | 137s. | 175s. | 227s. | 275s. | 333s. |

Portable (A.R.) Camera.

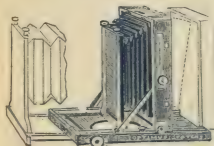
Compact, Rigid, and of Excellent Finish.

| | | | | | | |
|------------------------------------|--------------|------------------------------------|------------------------------------|---------------|----------------|----------------|
| $4\frac{1}{2} \times 3\frac{1}{2}$ | 5×4 | $6\frac{1}{2} \times 4\frac{1}{2}$ | $8\frac{1}{2} \times 6\frac{1}{2}$ | 10×8 | 12×10 | 15×12 |
| 102s. | 104s. 9d. | 118s. | 146s. 3d. | 174s. 6d. | 216s. | 274s. 6d. |

"Optimus" Wide Angle Camera (Long Focus).

Price includes 3 Dark Slides.

| | | | | | |
|-------|------------------------------------|------------------------------------|--------|---------|---------|
| 5 × 4 | $6\frac{1}{2} \times 4\frac{1}{2}$ | $8\frac{1}{2} \times 6\frac{1}{2}$ | 10 × 8 | 12 × 10 | 15 × 12 |
| 146s. | 165s. | 188s. | 235s. | 288s. | 350s. |



"PERKEN, SON & RAYMENT have the Cheapest Magic Lanterns in the Market. Excellently made."—*Amateur Photographer*.

"OPTIMUS" MAGIC LANTERN.

Each Magic Lantern is efficient for exhibitions. The Lens gives crisp definition, being a superior achromatic photographic combination (large Diameter Back Lens), with Rack and Pinion. It is fitted to a Telescopic Lengthening Tube, so gaining increased focal accommodation. The Condenser is composed of Two Plano-Convex Lenses of 4-in. diameter. The Refulgent Lamp, with Three Wicks, yields a brilliantly-illuminated picture.

| | | | |
|---|---|----|----|
| Complete in box | £ | s. | d. |
| Student's Lantern (to take demonstrating tank), with brass sliding tube | 1 | 10 | 0 |
| Mahogany outside body | 2 | 0 | 0 |
| Russian Iron Body, Brass Sliding Tube | 2 | 2 | 0 |
| Perforated Russian Iron Body, Brass Sliding Tube | 2 | 5 | 0 |
| Mahogany outside body, Panelled Door, Brass Stages, and Sliding Tubes | 2 | 10 | 0 |
| | 4 | 2 | 0 |

99, HATTON GARDEN, LONDON, E.C.

**S. J. MITCHELL, Northgate,
BLACKBURN,**

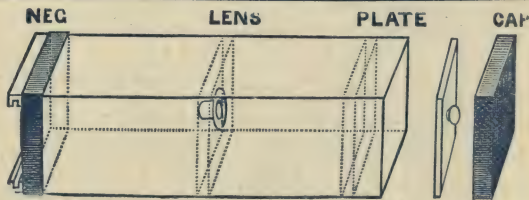
DEVOTES special attention to the Artistic
Mounting and Framing of Ama-
teurs' Photographs; also to
Mounting Prints in opti-
cal contact with
glass.

PICTURE FRAMING, ETC.

Frames supplied to Standard Sizes
of Mounts and Plates.

Oak Frames & Oak Mounts a speciality.

SEND FOR PRICES.



LANTERN-SLIDE-MAKING CAMERA.

THIS "most useful instrument" leaves nothing to do beyond inserting Negative at one end and "Lantern Plate" at the other. Expose and develop, and you will find it always in correct Focus, Size, and Position.

Prices complete: $\frac{1}{4}$ -plate size, **12s. 6d.**; $\frac{1}{1}$ -plate, **15s.**; 12×10 , adjustable, **21s.**

If fitted with Dark Slide, to avoid carrying the instrument into the dark-room, **4s. 6d. extra.**

THE 'GUINEA DETECTIVE CAMERA'

Takes Lantern Plate size upon $\frac{1}{4}$ -plates, and includes 3 Double Dark Slides; or with 6 slides, **30s.** Rapid Rectilinear Lens, **21s. extra.** It contains a rapid Single Lens, and a Rebounding Shutter for Instantaneous Exposures. This Camera does practically all that is required of a Detective Camera.

Patentee and Sole Manufacturer,

W. GRIFFITHS, Highgate Square, BIRMINGHAM.

Agent: W. TYLAR, 57, High Street, Aston, Birmingham.

HELPS FOR PHOTOGRAPHERS.

WHEELER'S PHOTOGRAPHIC BLOTTING BOOKS, for wet prints. Free from acids. **4d., 6d., 9d., 1s. and 2s.** Postage extra.

WHEELER'S MODERN PHOTOGRAPHIC LABELS. New forms and improved. 400 labels gum'd, perforated. **6d., Post $\frac{1}{2}$ d.**

WHEELER'S PRESERVATIVE PAPER, for laying between Negatives, etc. A fine unbleached vegetable paper. Chemically pure. Per 500 sheet: **4d., 6d., 8d., 1s., 1s. 4d. and 2s.** Post extra.

WHEELER'S EXPOSURE REGISTER & TABLES combined. Space for entering particulars of 444 exposures. Tables, scientifically correct, for each month. Exposure found in an instant. Tried developers, etc. Cloth, **1s.**, leather, **1s. 6d.** Post **1d.**

GEO. WHEELER & CO., 46, King St. West, MANCHESTER.

Wholesale Agent: W. TYLAR, 57, High Street, Aston, Birmingham.

Tylar's * Spasmodic * Mutterings.

Don't forget that people were hung for practising the black art years ago, —now our friends are only transported.

Don't forget that the best thing to clean your lenses with is pure spirits of wine applied with cotton-wool and carefully wiped off with the softest chamois leather.

Don't forget that every bottle should be legibly labelled, for which purpose Wheeler's book at 6d. is admirably adapted.

Don't forget that cloud negatives are valuable if rightly used: secure them by using a small stop and giving short exposure, developing so as not to get too much density.

Don't forget that clouds have a right way up as well as everything else in nature, and particular notice should be paid to marking your negative so as to know the top from the bottom.

Don't forget that Tylar's developer, like the great Lincolnshire remedy, "Page Woodcock's Wind Pills," is a safe cure for ordinary ills. [Advt.]

Don't forget that Thomas's plates are to the fore.

Don't forget to encourage Tylar, who has toiled for Amateurs' benefit.

Don't forget that a chambermaid's curiosity has ruined many a box of plates. Remedy: lock them up (either one or the other).

Don't forget that brains in the printing room will sometimes compensate for their absence in the dark-room.

Don't forget that moisture is very likely to condense on your lenses in cold and damp weather, and should be carefully wiped off with a silk handkerchief or chamois leather kept for that purpose.

Don't forget that an artist must be one in thought, word and deed, or he is unworthy of his calling.

Don't forget to overhaul your kit when starting out for a day's work: to leave a screw behind means vexation of spirit, and a screw loose somewhere.

Don't forget That *Tylar's Metal Dark Slides* have never been surpassed in their present perfection for durability and economy; 6 double slides pack in 3-in. space.

Don't forget *my prize list and conditions*.

Don't forget That good work has been performed by my apparatus, and that some of the *best* amateur and professional photographers use them.

Don't forget that, if you are commissioned to photograph a lion or any other savage animal, the best result will be obtained by using a long focus lens. Tylar would use the longest focus lens he could obtain.

Spasmodic Mufférings—continued.

Avoid babies, dogs, and other wriggling animals, until well experienced.

Avoid dust in the dark-room ; use a damp cloth.

Avoid underselling the profession, if you must sell.

Avoid airing your opinions to any stranger, or he may be chuckling at your ignorance.

Avoid dabbling in too many developers and plates.

Avoid expensive apparatus, while **Tylar** the Amateur Benefactor is alive.

Avoid curious servants, and custom-house officers.

Avoid unseemly pictures by detective camera ; it is bad taste, not art.

Avoid using your wife's dishes ; use **Tylar's Pulp Trays**, plainly labelled.

Avoid using the camera on Sunday as much as possible, and respect the feelings of Church people.

Avoid thrusting your prints upon your friends unasked.

Avoid flimsy stands as you would the devil—both are deceptive.

Avoid alcoholic drink ; your brain should be clear, and your nerves steady for any emergency that may crop up.

Avoid exposing at everything. One or two leading objects, and a little light and shade, will make a better subject than masses of foliage or stretches of broad light.

Avoid under-exposure ; get as near right as possible, but err over rather than under.

Avoid cheap lenses : what can you expect from 7/6 downwards ?

Avoid taking your friends' portraits ; try landscapes first, or something that does not move.

Avoid sticking your negatives here, there, and everywhere ; use **Tylar's Racks and Negative Storer**.

Avoid the sun in portrait work, and print in the shade.

Avoid complication as you would your mother-in-law.

Avoid waste ; see if everything cannot be made of use.

Avoid people who are jealous of Tylar and his Calendar.

Avoid laziness ; take trouble over small details, and your reward will come.

Avoid leaving your box of plates exposed to light : don't use naughty words ; let your failures be wholesome lessons.

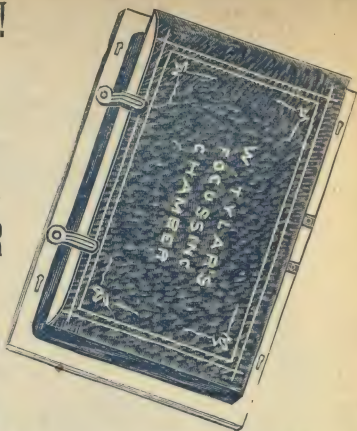


Tylar's Latest Blessing!!

THE GREATEST NOVELTY
OF THE SEASON.

A FOCUSING CHAMBER

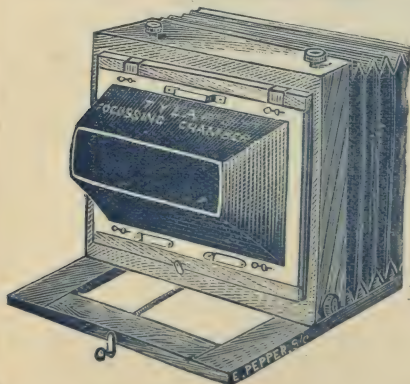
(PATENT APPLIED FOR).



THIS apparatus has been thought out with much trouble, for the usual focussing cloth has undoubtedly been a source of great inconvenience and ungraceful attitudes. It is automatic in its action, springing into proper position as soon as the catches are released.

It can be fitted to any make of Camera, all the fitting needed being the insertion of four small screws into the focussing screen frame. If the screen is not covered by the tailboard, the chamber affords excellent protection to the ground glass. It can be removed at a moment's notice by slot arrangement, and replaced as quickly; *both eyes can be used in focussing*. It is folded flat instantly, and can then be thrown with the screen on top of the Camera.

When expanded it is perfectly rigid, leaving *both hands and head entirely free*. In windy weather it is simply invaluable, doing away with all the old grievances.



One quality only—the best.

Well finished in Morocco
Leather and Metal
Fittings.

| | | |
|---------------------|-----|-----|
| $\frac{1}{4}$ plate | ... | 3/6 |
| $\frac{1}{2}$ " | ... | 5/6 |
| $\frac{1}{1}$ " | ... | 7/6 |

Extra Springs, 4d. each, can be
attached immediately by
possessor.

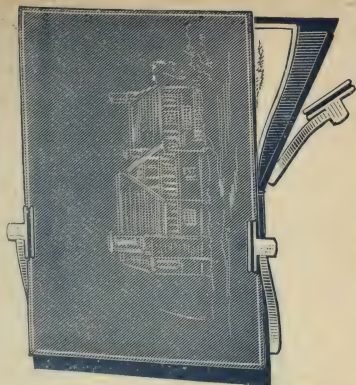
TYLAR'S PRINTING FRAMES

(DURNFORD'S PATENT).

With either **Wood** or **Metal** Backs
as preferred.

These frames are of advantage
where space is an object, packing
in half the space of the ordinary
wood frames.

| | | |
|----------------------|-----|-----------|
| $\frac{1}{4}$ plates | ... | 10/- doz. |
| $\frac{1}{2}$ " | ... | 15/- " |
| 1/1 " | ... | 24/- " |



TYLAR'S

Print - out Emulsion,

For Opals, Lantern Slides.

Printed, toned, and fixed
exactly the same as an albumen print. Charming effects.
Simple process.

1/- per ounce,

With full instructions.

See Competitions.



"Church Lane, Huddersfield.
"Send two more bottles of Emulsion; the last I had was very fine."
"J. R. HYDE."

OPAL PLATES.

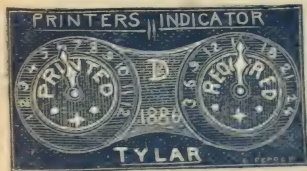
Plain edges.

| | | | |
|---------------------|-----|-----|------------|
| $\frac{1}{4}$ plate | ... | ... | 1/- dozen. |
| $\frac{1}{2}$ " | ... | ... | 2/3 " |
| 1/1 " | ... | ... | 4/4 " |

Bevel edges.

| | | | |
|---------------------|-----|-----|------------|
| $\frac{1}{4}$ plate | ... | ... | 2/4 dozen. |
| $\frac{1}{2}$ " | ... | ... | 5/- " |
| 1/1 " | ... | ... | 7/6 " |

These Opal Plates are of finest
quality and finish.



TYLAR'S PRINTERS' INDICATORS.

Invaluable for Professionals.

8d. per dozen.

Can be attached to Printing Frames
by two screws.

APTUS SEPIATYPE PAPER.

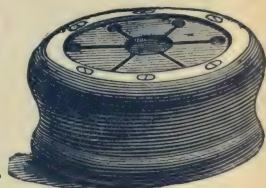
Requires no toning, no developing.

Per dozen, $\frac{1}{4}$ plate, 7d. ; 5 x 4, 1/- ; $\frac{1}{2}$ plate, 1/3 ; $\frac{1}{4}$, 2/6, etc.

WHAT EVERY PHOTOGRAPHER REQUIRES



TYLAR'S SAFETY BOTTLE HOLDER.

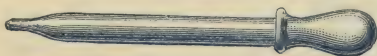


Effectually prevents small bottles getting accidentally upset on the operating table. Nicely made in ebonised wood, india-rubber and brass.

No. 1 ... 4 oz. to 6 oz. ... 2/- each.

No. 2 ... 8 oz. to 10 oz. ... 3/- „

TYLAR'S Pneumatic DROPPING BULB is the most perfect form of drop measure for volatile fluids, being made entirely of glass. The heat of the hand causes the air in the bulb to expand, and the fluid drops out either slowly or quickly as desired. Complete in box, 9d. each.



No. 1.

Tylar's Cheap Dropping Tubes
with India-rubber bulbs.

Complete in Box, No. 1, 3d. No. 2,
4d. each.



No. 2.

In ordering, state whether curved
or straight is required.

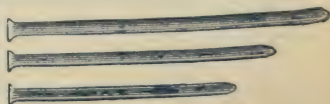


EBONITE SCOOPS

Save handling Dry Chemicals, such as
Hypo-Alum, etc., etc. 1/- each.

Tylar's Glass Stirring Rods.

No dark-room should be without these
useful articles. Made of strong glass
and well finished. No. 1, 2d. each
No. 2, 3d. each. No. 3, 4d. each.



TYLAR'S ROLLER SQUEEGEES,

*An improvement over the
old flat pattern.*

These are thoroughly well made,
and have sound bearings. Will
outlast four of the cheaper makes
in the market.



| | | | |
|--------|---------|---------|---------|
| 3-inch | ... 1/0 | 7-inch | ... 2/4 |
| 4-inch | ... 1/4 | 8-inch | ... 2/8 |
| 5-inch | ... 1/8 | 9-inch | ... 3/0 |
| 6-inch | ... 2/0 | 10-inch | ... 3/4 |

Any size made to order.

"LE STRANGE TERRACE, HUNSTANTON.

"I received the 9 x 7 Slides quite safe; am very pleased with them.
The only thing I cannot make out, is how you can make and fit them at
the money.

"M. QUEENE."



1/6 per bottle,
Complete, with Spreader.

TYLAR'S PLATE BACKING

Prevents all Halation. Easily applied. Dries quickly. Readily removed with a damp cloth.

Every plate should be backed before using, as your resulting negatives are more brilliant.

The great drawback to the use of backing for plates hitherto has been the difficulty of removing the material used. This difficulty is entirely overcome with the above preparation.

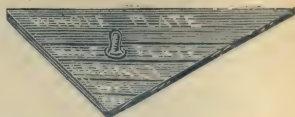
The Roller Squeegees figured above are useful for spreading this quickly over the back of your plates.

TYLAR'S CUTTING GLASS

(Registered).

For 1/1 Plates and any under.

2/6 each.



When once used always used.

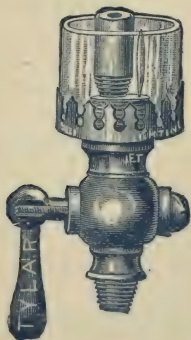
The one glass is so marked that any-size print can be cut at will, thus saving the necessity for a quantity of cutting glasses of various sizes.

[EXTRACT.] "NORMAL SCHOOL OF SCIENCE, SOUTH KENSINGTON.

"Your slides certainly recommend themselves on sight, both for cheapness and economy of space; they are wonderfully cheap and compact. Those you sent for my detective camera are a great improvement, as shutters draw right out.

"PROF. CHAPMAN JONES, F.I.C., F.C.S., &C.

"Author of 'Science and Practice of Photography,' etc., etc."



Tylar's Self-Lighting Jet.

No dark-room is complete without one of these useful appliances; it is an indispensable adjunct for all kinds of contact work. With round metal or glass-covered top, as shown opposite.

3/- each.

TONING.

A VOICE from New Zealand says the following cannot be beaten if carried out as laid down:—10 sheets of paper (any brand), wash your prints in 3 changes of water. Put in your toning tray 5 grains gold in solution. Add 2 or 3 drops saturated solution bicarb. soda.

Add 60 or 70 ounces warm water and half a teaspoonful common salt. Stir and tone your 10 sheets of paper inside 20 minutes. Wash in about 3 changes of water.

Fix in fresh hypo. $1\frac{1}{4}$ lb. to 80 ounces for 15 minutes. Wash in 3 or 4 changes of water. Pass through bath of acetate of lead, 1 dram to 60 ounces of water. About one minute will be sufficient. Wash rapidly, but thoroughly, mount with Tylar's Clarified Gelatine, and go on your way rejoicing.

TONING BATHS for any Brand of Sensitised Paper.

FOR BROWN TONES.

| | | | |
|---------------|-----|-----|----------|
| Soda Acetate | ... | ... | 120 grs. |
| Gold Chloride | ... | ... | 4 grs. |
| Water | ... | ... | 20 oz. |

FOR BLACK TONES.

| | | | |
|------------------|-----|-----|---------|
| Soda Bicarbonate | ... | ... | 10 grs. |
| Gold Chloride | ... | ... | 4 grs. |
| Water | ... | ... | 20 oz. |

BORAX TONING BATH.

| | | | |
|-----------------------|-----|-----|----------|
| Borax (Soda Biborate) | ... | ... | 100 grs. |
| Gold Chloride | ... | ... | 4 grs. |
| Water | ... | ... | 20 oz. |

CHALK TONING BATH.

| | | | |
|----------------|-----|-----|---------|
| Prepared Chalk | ... | ... | 60 grs. |
| Gold Chloride | ... | ... | 4 grs. |
| Boiling Water | ... | ... | 20 oz. |

PHOSPHATE TONING BATH.

| | | | |
|----------------|-----|-----|---------|
| Soda Phosphate | ... | ... | 60 grs. |
| Gold Chloride | ... | ... | 4 grs. |
| Water | ... | ... | 20 oz. |

LIME AND ACETATE.

| | | | |
|---------------|-----|-----|---------|
| Soda Acetate | ... | ... | 40 grs. |
| Gold Chloride | ... | ... | 4 grs. |
| Lime Water | ... | ... | 20 oz. |

TONING AND FIXING IN ONE BATH.

| | | | | | | | |
|----------------------|-----|-----|----------|---------------|-----|-----|---------|
| Chloride of gold | ... | ... | 1 gr. | Sulphocyanide | of | am- | |
| Phosphate of soda | ... | ... | 15 grs. | monium | ... | ... | 25 grs. |
| Hyposulphite of soda | ... | ... | 240 grs. | Water | ... | ... | 2 oz. |

Dissolve the gold separately in a small quantity of water, and add it to the other solution.

Always test with litmus paper and make alkaline before using this bath. Prints must *not* be washed before toning with this formula.

FIXING BATH.

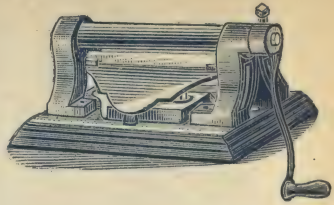
Soda Hypo. 3 oz., 20 oz. water.

Add $\frac{1}{2}$ oz. of Soda Carbonate to neutralise this, as by keeping it becomes acid.

All Acetate Baths must be mixed 24 hours before using.

TYLAR'S BURNISHERS.

The Burnishers, as shown in cut, consist of a case-hardened Steel Bar, with milled rolls, to enable cards to pass through easily, Lubricators to bearings, Adjustable bed carrying burnishing bar, so that different thicknesses of cards can be accommodated.



Roll and Bar
Nickel Plated
Extra.

| | | | | |
|---------------------------|-----|------|-----|-----|
| 5½-in. Roll... | ... | 8/- | ... | 2/- |
| 6½-in. „ for Cabinets ... | ... | 11/- | ... | 2/6 |
| 9-in. „ ... | ... | 14/6 | ... | 3/6 |
| 11-in. „ ... | ... | 20/- | ... | 5/- |
| 15-in. „ ... | ... | 35/- | ... | 7/6 |

Each with Lamp complete. Larger sizes to Order.

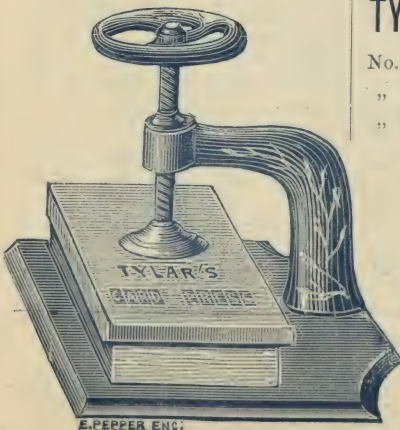
[EXTRACT.]

“KINGSTON BARRACK, SURREY,
May 27th, 1889.

“I have pleasure in sending you balance : the Burnisher is a little beauty.

“Yours faithfully,

“E. H. LEWIS.”



E. PEPPER, ENG.

TYLAR'S CARD PRESS.

| | | |
|------------------------|-----|------|
| No. 1.—4¼ × 3¼ Bed ... | ... | 5/6 |
| „ 2.—7¼ × 5 „ ... | ... | 7/6 |
| „ 3.—9 × 7 „ ... | ... | 12/6 |

Effectually flattens your Mounted Prints, and will be found useful for many purposes besides.

Tylar's Gullings.

To find the focal length of a lens, rack out camera until image on ground glass is same size as object to be photographed, measure distance from object to image, and divide by 4; resulting figure is focal length.

Plain oak frames are best for platinotype mounted on India tinted sunk mounts. See advt. pages, "Mitchell, Blackburn."

It is said that a Japanese gentleman, bearing the simple name of Azurizawa Ryochi Nichome Sanjukanboz Kio-bashi-ku, has discovered the secret of photographing in natural colours. It is hoped that he will not imitate Daguerre by christening the process with his own name. Think of going to a photographer and telling him you want a dozen Azurizawaryochinichomesanjukanbozkiobashi-kuotypes taken!

PHOTO. ETCHING.—The new prepared plates sold by Tylar will be found capital pastime for those who have a little skill and art in drawing; the results are both pleasing and instructive.

DIRECTIONS FOR USING BURNISHERS.

The bar should be heated to about the temperature of a smoothing iron, and the roll wiped with a cloth to remove the moisture of condensation.

TO BURNISH THE PRINT.—Pass it with the face next the bar, between the roll and bar, using a slight pressure which can be adjusted by the "adjusting screw." By passing it through several times, and increasing the pressure, any degree of polish may be obtained.

Some enamelled mounts require to be lubricated, because of the glue in the enamel being softened by the heat and adhering to the bar, and thus causing lines on the print. When this occurs, use a lubricator consisting of *three* grains of Castile soap dissolved in one ounce of Alcohol. Apply the lubricator to the print with a tuft of cotton, and allow it to dry before burnishing. Many photographers use the lubricator for all prints, and they consider it a decided advantage.

If fine lines appear on the print, they are usually due to insufficient heat, or very often to dust.

Too much pressure should be avoided.

When lines appear on the print, they can be removed by applying the lubricator as directed above.

If, by accident, the bar should become scratched, rub it steadily from end to end (not across) with a fine oil stone, using sperm or sweet oil.

If the roll becomes smooth by wear, and does not feed, draw-file it from end to end with a fine cut file.

Do your spotting before you burnish, and use albumen instead of gum. Do not use pencil.

When despatched, the bright parts are coated with a preparation to prevent rusting. To remove it, heat the machine slightly, and rub it off with a cloth. Do not scrape it off with a sharp instrument.

If you have occasion to lay burnisher by, cover bright parts with vaseline.

AT THE PHOTOGRAPHER'S.—Husband (to wife): "Think of something serious, else you will laugh and spoil the likeness. Remember that your father is in prison, that your brother has run away from his creditors, and try to picture to yourself what would have become of you if I hadn't taken pity on you."

TYLAR'S DEAD BLACK.

Note what Mr. Archer Clark says:—

"I tried your **Dead Black** on inside of camera and lens tube. The clearness in shadows of negatives since using the **Dead Black** is something wonderful. It amounts to this: I am able to use less restrainer in development, consequently less exposure in camera. The negatives print quicker, and there is a gain all round. We all know reflected light is bad in cameras, but I wonder how many go to work and kill it. One is so accustomed to go on from day to day but for want of the exact something (in this case a good **Dead Black**), and so at last it gets so bad a radical change has to be made."

The above will speak for itself.



No sediment. Always ready for use.

Adheres firmly to metal, wood, leather, paper, etc. Dries with perfectly dead surface.

Several inferior imitations are in the market. See you get Tylar's, as illustrated above.

"BOSLEVEN, PENZANCE.

"Your metal slides are very good, and much safer for keeping open while waiting for instantaneous effects than wooden ones.

"G. LACY."



Tylar's White Ink

Is the very best medium for labelling either **negatives** or **lantern slides** in a legible manner.

Flows freely from a steel pen.

Specially prepared for photographic purposes.

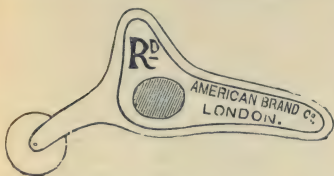
1/- per bottle.

This ink is not intended to be used on Glossy Card Mounts.



TYLAR'S CLARIFIED GELATINE MOUNTANT

Is the most effective Mountant made. It is easy to use, there is no cockling of prints, and perfect adhesion to the mount is secured.
1/- per Bottle.



AMERICAN PRINT TRIMMER-

Bronze, 2/- ; Nickeled, 2/9.
No more Torn Prints.
Will cut
Wet Paper.



TYLAR'S BRILLIANTINE FOR PRINTS.

Gives depth
and
brilliancy to the
shadows.

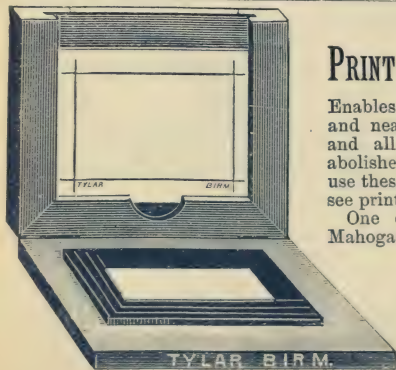
Imparts
a gloss nearly
equal to burnishing.

EASILY APPLIED.

Preserves your work from atmospheric
influences.



1/- per Jar.



TYLAR'S PRINT MOUNTING APPARATUS

Enables you to mount your prints quickly and neatly, insures accurate centering, and all risk of soiling the mount is abolished. All lovers of good work will use these, as nothing looks worse than to see prints badly mounted.

One quality only, in best Polished Mahogany.

| | | |
|--|-------|-----------|
| C. de Visite | - - - | 3/6 each. |
| Cabinet | - - - | 5/- " |
| For Cards, 8 $\frac{1}{4}$ x 6 $\frac{1}{4}$ | - | 6/6 " |
| Ditto, do., 11 x 9 $\frac{1}{4}$ | - | 8/6 " |

Others proportionate.

Invaluable to users of Oxford and Plate-sunk Mounts.

Any size quoted for by stating size of Card you are using.

Shew's Eclipse Hand Camera

Is the only pocket camera for plates $4\frac{1}{4} \times 3\frac{1}{4}$. Weight of camera only 12 ounces. Fitted with three double metal slides, £4 7s. 6d.; $\frac{1}{2}$ plate ditto, three metal slides, £6 2s. 6d.

Cases to hold above can be quoted for on application.

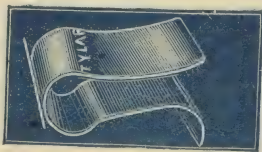
This is a camera I can heartily recommend from personal use.



In use.



Folded for the pocket.



Tylar's Vignette Holders

Entirely supersede the old-fashioned method of tacking or pasting vignetting cards, etc., on the frames.

9d. per dozen.

The vignetting shapes can be moved during printing, giving softer gradation.

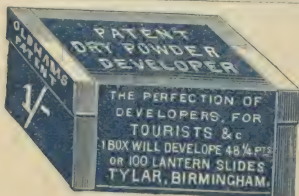
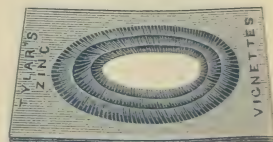
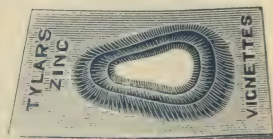
TYLAR'S PERFECTION VIGNETTERS.

These vignetting shapes are made of zinc, and pierced in such a way as to secure perfect gradation of shading without the necessity of using tissue paper to cover the opening during printing. Beware of imitations of these goods. *Every one of my make has my name and address legibly stamped upon it.*

Boxes of 6 $\frac{1}{4}$ -plates, all different-

| size | openings, | pear shape, | 3/- |
|------|-----------------|-------------|-----|
| Do. | 3 $\frac{1}{4}$ | do. oval | 1/6 |
| Do. | 3 $\frac{1}{4}$ | do. pear | 2/6 |
| Do. | 3 $\frac{1}{4}$ | do. oval | 2/6 |

The oval ones are specially suitable for landscape work.



All should try the new DRY POWDER DEVELOPER.

1s. per box.

Invaluable to tourists, etc., or for home use.

TYLAR'S PORTABLE STILL

Condenses double the amount of water in the same space of time as the ordinary pattern stills, these stills having a double condensation surface.

Well made, with Copper Bottom,
6/6.

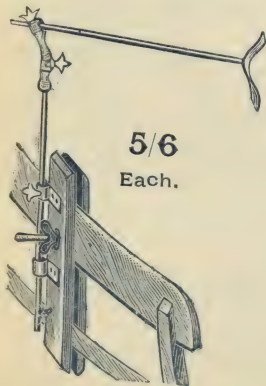
Bunsen Burners, 2/- each.
Spirit Lamps, 1/- each.



"7, ELMA TERRACE, MERRION ROAD, DUBLIN.

"I find your Metal Dark Slides perfection, and I now never use any other.

"J. M. KEOGH."



5/6
Each.

TYLAR'S HEAD REST.

Can be temporarily attached to an ordinary Chair Back. Well made joints, giving steadiness.

Lacquered Brass,

5/6.

Better Quality, Nickel Plated,

8/6.

TYLAR'S DARK-ROOM LAMPS.

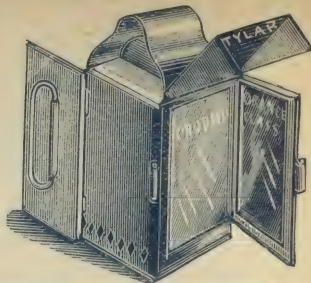
The coloured glass is in a movable frame in front of a sheet of ground glass. By throwing the front frame back on its hinges a diffused white light is obtained, suitable for Contact Printing or Lantern Slide Making.

No 1.
4/-.

No. 2.
7/6.

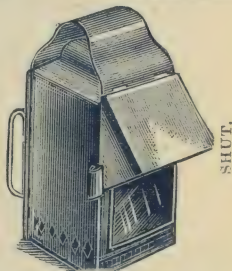
The No. 2 is a *large lamp*, suitable for professional use. Small lamps burn colza oil; large ones petroleum oil.

Extra chimneys for No. 2 lamps, 4d. each.

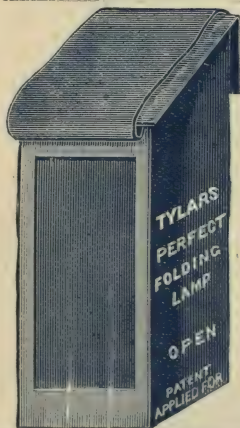


OPEN.

[Patent applied for.]



SHUT.



TYLAR'S FOLDING LAMP

For Home Use and Tourists.

Fits on ordinary candlestick.
Gives splendid light.
Has ruby curtain.
Fireproof top.
No light can escape from it.
Perfect ventilation.

No. 1, for night-lights,
1/3 each.

No. 2, 18 inches high, for
candlestick, 2/6 each.



Folds perfectly flat, and windows protected from damage. Thoroughly well made and durable. The large one is intended for home use. It gives a large volume of safe light.

Special Candle Holders for large lamps, 9d. each. Special Night-light Holders, 6d. each. Night-lights, 3d. each.

NEGATIVE DEVELOPERS.

HYDROQUINONE.

| | |
|--------------------------------|--------------------------------|
| No. 1 Soda Carbonate } 60 grs. | No. 2 Hydroquinone ... 12 grs. |
| Crystals } | Soda Sulphite 60 grs. |
| Water 1 oz. | Water 1 oz. |

For use—No. 1 ... 1 oz. No. 2 ... 2 oz. Water ... 1 oz.
To strengthen, add more of No. 2. For detail, dilute with water.

BEACH'S POTASH.

| | |
|--------------------------------|-----------------------------------|
| No. 1. Soda Sulphite ... 4 oz. | No. 2. A { Potash Carbonate 3 oz. |
| Water (warm) ... 4 oz. | { Water ... 4 oz. |
| Acid Sulphurous ... 3½ oz. | B { Soda Sulphite ... 2 oz. |
| Pyro Acid ... 1 oz. | { Water ... 4 oz. |

Mix A and B separately, and then combine in one solution.

For use take one part of No. 1 and one part of No. 2 in seven parts of water, and mix.

"PHOTOPEL."

| | |
|--------------------------------|---------------------------------|
| No. 1. Photopel Tablet ... one | No. 2. Caustic Potash ... ¾ oz. |
| Water 2 oz. | Water 10 oz. |

To 2 oz. of No. 1 solution add 3 drs. of No. 2.

"EIKONOGEN."

| | |
|-----------------------------------|-----------------------------|
| No. 1. Soda Sulphite ... 12½ drs. | No. 2. Soda Crystals (Wash- |
| Dissolve in Water... 26½ oz. | ing Soda) ... 9½ drs. |
| Add Eikonogen ... 3 drs. | Dissolve in Water ... 9 oz. |

No. 1 should not be acidulated.

For use, employ 3 parts of No. 1 to 1 part of No. 2.

FERROUS OXALATE.

| | |
|----------------------------------|-------------------------------------|
| No. 1. Potash Oxalate ... 16 oz. | No. 2. Iron Protosulphate ... 8 oz. |
| Water (warm) ... 48 oz. | Water (warm) ... 16 oz. |
| Ammonia Bromide ... 20 grs. | Acid Sulphuric 12 drops |

For use, add 1 oz. of No. 2 to 3 oz. of No. 1.

HARDENING BATH.—Com. Alum 3 oz., or Chrome Alum 1 oz., in 20 oz. water. (This should not be used before fixing when developers contain sulphites or carbonates.)

FIXING BATH.—Soda Hyposulphite 4 oz., in 20 oz. water.

CLEARING BATH.—Alum 1 oz., Citric Acid 2 oz., Water 10 oz.

INTENSIFICATION.—The following is very effectual:—

| | |
|-------------------------------------|----------------------------------|
| No. 1. Mercury Bichloride ... ½ oz. | No. 2. Potash Cyanuret ... ¼ oz. |
| Potash Bromide ... ½ oz. | Water 20 oz. |
| Water 20 oz. | |

Add a solution of Silver Nitrate until a precipitate is formed which does not redissolve.

Soak the plate (after fixing and thorough washing) in the Alum Bath, for *at least half an hour*, wash thoroughly for *at least another half-hour*, and lay it in solution No. 1 until it becomes white all over and has the appearance of a positive. Then wash *thoroughly, say, for an hour*, and place in solution No. 2 until it becomes perfectly black. Wash once more, and allow to dry. A plate so treated should be absolutely black, with clear shadows; and if the soaking in alum and washing after each operation have been thoroughly done, there is little to fear with regard to permanency. The least trace of yellowness indicates that the washing has not been effectually carried out.

The Contents of this Shelf are worth Attention.



‘APTUS’ FERROUS-OXALATE DEVELOPER.

Always ready, will keep indefinitely. 10-ounce bottle, 1s.

‘APTUS’ SULPHO-PYROGALLOL DEVELOPER.

Brilliant and clean Negatives always obtainable by this developer. Great latitude in exposures. Results cannot be equalled by any other formula. Sold in 5-ounce bottles, 1s.

‘APTUS’ HYDROQUINONE DEVELOPER.

A new and improved formula. Two solutions. 10-ounce bottle, 1s.

Enough for 100 plates.

This developer is very quick in action.

‘APTUS’ INTENSIFIER. One solution, 5-ounce bottle, 1s.

‘APTUS’ NEGATIVE REDUCER.

Perfectly under control, 1s.

‘APTUS’ HYPO-ELIMINATOR.

Whatever you do, have a bottle of the Hypo-Eliminator at once. It saves valuable time.

WHAT IT WILL DO.

It will eliminate every trace of Hyposulphite of Soda from your prints and plates in five minutes.

It will remove pyro. and other stains from your hands and clothes.

It will disinfect the dark-room, etc.

A bottle of this should be in the hands of every amateur and professional Photographer.

10-ounce bottles, 1s.

‘APTUS’ NEGATIVE RETOUCHING MEDIUM.

In 1-ounce bottles, 1s.

‘APTUS’ BROMIDE PENCILS.

For working up Enlargements, the Retouching being quite imperceptible. Three grades Black and White. Price 6d. each.

TYLAR'S PATENT COMPRESSED PULP TRAYS,

Each legibly labelled for its own destined purpose, in such a manner as to be easily read in the light of the dark room.



Per set of 4 Trays.

| English. | | | | Continental. | | | |
|----------------------|-----|-----|------|--------------|-----|-----|------|
| $\frac{1}{4}$ plates | ... | ... | 3/6 | | | | |
| 5 x 4 | ... | ... | 4/0 | 9 x 12 | ... | ... | 4/0 |
| $\frac{1}{2}$ | ... | ... | 5/0 | 13 x 18 | ... | ... | 6/6 |
| $7\frac{1}{2}$ x 5 | ... | ... | 6/6 | 18 x 24 | ... | ... | 10/0 |
| 1/1 | ... | ... | 8/0 | | | | |
| 10 x 8 | ... | ... | 12/0 | | | | |
| 12 x 10 | ... | ... | 15/0 | | | | |
| 15 x 12 | ... | ... | 20/0 | | | | |
| 20 x 16 | ... | ... | 50/0 | | | | |
| 24 x 20 | ... | ... | 65/0 | | | | |
| 26 x 23 | ... | ... | 80/0 | | | | |

Other sizes quoted for.

Labelled in any Language.

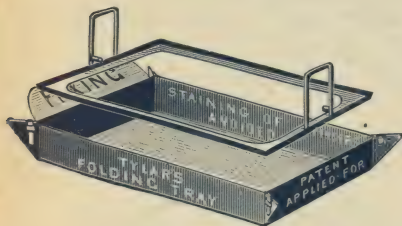
Large Trays for Toning, 2/0, 3/0, and 5/0 each.

[EXTRACT.]

"WILLESIE HOUSE, WETHERBY ROAD, S.W.

"I like the Plate Holder and the Developing Trays very much. They are exceedingly ingenious and practicable.

"Captain J. De W. ABNEY."



TYLAR'S PATENT FOLDING TRAYS.

For Tourists.

Pack flat when not in use.
Set up for use by adjustable corner clips of metal.

Per set of 4 Trays.

| English. | | | | Continental. | | | |
|----------------------|-----|-----|-----|---------------|-----|-----|-----|
| $\frac{1}{4}$ plates | ... | ... | 1/0 | 9 x 12 plates | ... | ... | 1/3 |
| 5 x 4 | ... | ... | 1/3 | 13 x 18 | ... | ... | 2/0 |
| $\frac{1}{2}$ | ... | ... | 1/6 | 18 x 24 | ... | ... | 3/6 |
| $7\frac{1}{2}$ x 5 | ... | ... | 2/0 | | | | |
| 1/1 | ... | ... | 2/6 | | | | |
| 10 x 8 | ... | ... | 3/6 | | | | |
| 12 x 10 | ... | ... | 4/6 | | | | |

Fold flat when not in use.

TYLAR'S "AQUAPOISE" AUTOMATIC ROCKING CRADLE WASHER.

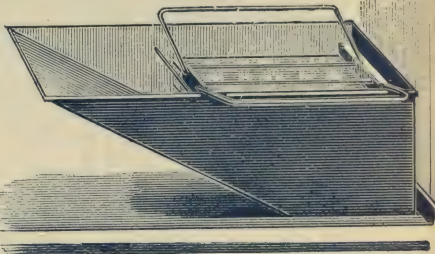
PATENT APPLIED FOR.

For Plates or
Prints.

Entirely
AUTOMATIC.

Requires no
attention.

No Siphons or any
other compli-
cations.



FILLING.

Cannot get out of order.

Every drop of water is discharged, will
fill and discharge itself without any
attention for days, weeks or months
at a time, if needed.

CONTINENTAL SIZES.

| | | |
|--------------|--------------|------------|
| ^c | ^c | |
| 9 | 12 | , each 3/6 |
| 18 | 13 | " 5/- |
| 18 | 24 | " 7/- |



PERFECTION AT LAST!
Plates cannot Scratch. Prints cannot Tear.

To hold
6 plates
each.

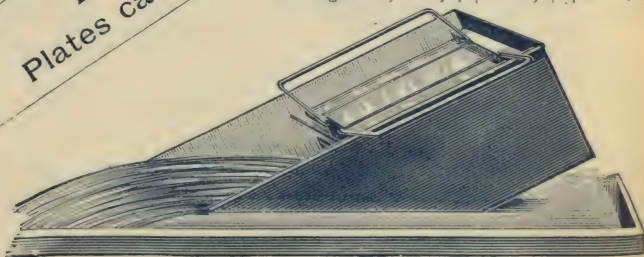
| | | |
|------------------------------------|--------------|----------------|
| $3\frac{1}{4} \times 3\frac{1}{4}$ | plates, each | $2\frac{1}{6}$ |
| $\frac{1}{4}$ | " | $3\frac{1}{6}$ |
| $\frac{1}{2}$ | " | $4\frac{1}{6}$ |
| $1\frac{1}{1}$ | " | $6\frac{1}{6}$ |

PRINT CRADLES

To fit these Washers.

$\frac{1}{4}$ plates, -/10 | $\frac{1}{2}$ plates, 1/3 | 1/1 plates, 2/-

Foreign sizes, $\frac{c}{9} \times \frac{c}{12}$, 1/- | $\frac{c}{13} \times \frac{c}{18}$, 1/6 | $\frac{c}{18} \times \frac{c}{24}$, 2/6



DISCHARGING.

For Drying Plates, see Rigid Racks, p. 63.

TYLAR'S Patent Current Producer and Discharger.

This washer differs from any other print-washing apparatus extant. It can be attached to any-sized vessel, and therefore will do double and treble the work of any apparatus limited in capacity. The inflow and outflow of water can be adjusted to any height desired in the vessels, and kept there. By turning on the tap the operators can see their prints sailing round eternally. No clogging, no tearing, leaving them without fear of washing over into the sink, or being stranded upon a dry bottom, as the tank cannot run dry. The above are specially suitable to professionals who have to deal with prints of all sizes.



8/6 each.

*The only Print Washer that has
obtained two Medals.*

Tylar's Compressed Pulp Slabs.

Specially prepared for squeegeeing bromide and other prints upon. It supersedes any other material for this purpose. It takes a high polish. The surface is extremely hard, so it is not liable to scratches. It is always ready for use, requiring no preparation, and does not warp.

| | | | |
|-------------------|-----|-------------|------|
| Sheets, 8 x 5 ... | 1/- | 12 x 10 ... | 2/- |
| „ 10 x 8 ... | 1/6 | 16 x 14 ... | 3/3. |

Any sizes quoted for.

CAMERA BELLOWS.

Best material only used.

| Square. | Leather. | Cloth. | Conical. | Leather. | Cloth. |
|----------------------------------|----------|--------|---|----------|--------|
| $\frac{1}{4}$ plate, 8-inch pull | 3/6 ... | 2/9 | $\frac{1}{4}$ plate, 6 $\frac{1}{2}$ -inch pull | 4/- ... | 3/- |
| $\frac{1}{2}$ „ 12 „ | 6/- ... | 4/6 | $\frac{1}{2}$ „ 14 „ | 10/- ... | 6/6 |
| 1/1 „ 21 „ | 12/- ... | 7/6 | 1/1 „ 19 „ | 13/- ... | 7/9 |

Any size quoted for.

DIAPHRAGM HOLDERS

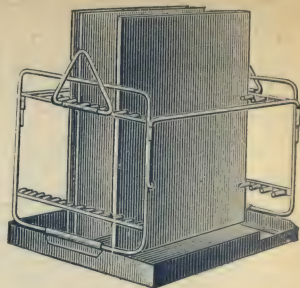
(Patented).

A useful little appliance for fixing to the side of your Camera to hold loose diaphragms. You thus insure taking them with you. Price 2/6 each.

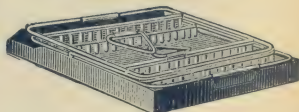
TYLAR'S PATENT FOLDING, WASHING, DRYING, AND DRAINING RACKS

Are the only racks in the market which allow a *free current of air to permeate the plates in all directions*. They are made to hold one dozen plates in special grooves, japanned and covered with india-rubber, preventing contact of plates with metal, and consequently risk of staining or scratching the film is avoided.

| English. | | Continental. |
|--|-------|--------------------------|
| $3\frac{1}{4} \times 3\frac{1}{4}$ plate | } 1/6 | 9×12 Plate 2/0 |
| $\frac{1}{4}$ " | | |
| 5×4 " | 2/0 | 13×18 " ... 3/0 |
| $\frac{1}{2}$ " | 2/6 | |
| $7\frac{1}{2} \times 5$ " | 3/0 | 18×24 " ... 4/6 |
| $1/1$ " | 3/6 | |
| 10×8 " | 4/6 | Any size to order. |
| 12×10 " | 5/6 | |
| 15×12 " | 6/6 | |



OPEN.



CLOSED.

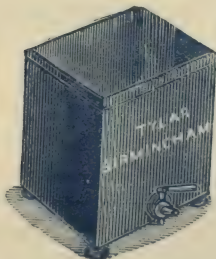
[EXTRACT.]

"211, CLAPHAM ROAD, S.W.

"I use 3 of your 12×10 metal slides constantly, and have never had a fogged plate yet, or one out of focus.

"WM. MOUNTAIN,

"*Photographer to the Prince of Wales, and Trade printer.*"



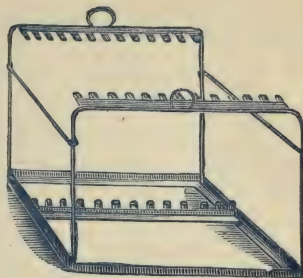
TYLAR'S TANKS TO HOLD RACKS.

Strongly Japanned, with Tap to regulate outflow.

| English. | | Continental. |
|--|-----|------------------------|
| $3\frac{1}{4} \times 3\frac{1}{4}$... | 1/3 | 9×12 ... 1/6 |
| $\frac{1}{4}$ Plates ... | 1/3 | |
| 5×4 ... | 1/6 | 13×18 ... 2/0 |
| $\frac{1}{2}$ Plates ... | 1/9 | |
| $7\frac{1}{2} \times 5$... | 2/0 | 18×24 ... 3/6 |
| $1/1$... | 2/6 | |
| 10×8 ... | 3/6 | Other sizes to |
| 12×10 ... | 4/3 | order. |

TYLAR'S RIGID RACKS

Possess all the advantages of the folding ones except portability.



| English. | | Continental. | |
|--|---------------|--------------------|---------------|
| $3\frac{1}{4} \times 3\frac{1}{4}$... | 1/0 | | |
| $\frac{1}{4}$ Plates ... | 1/0 | c. | c. |
| 5×4 ... | $\frac{1}{6}$ | 9×12 ... | $\frac{1}{6}$ |
| $\frac{1}{2}$ Plates ... | $\frac{1}{9}$ | 13×18 ... | $\frac{2}{0}$ |
| $7\frac{1}{2} \times 5$... | $\frac{2}{0}$ | 18×24 ... | $\frac{3}{0}$ |
| $8\frac{1}{2} \times 6\frac{1}{2}$... | $\frac{2}{6}$ | | |
| 9×7 ... | $\frac{3}{0}$ | | |
| 10×8 ... | $\frac{3}{6}$ | | |
| 12×10 ... | $\frac{4}{6}$ | | |
| | | Any size to order. | |

[EXTRACT.]

"LITTLEMORE, OXFORD,

"September 29th, 1889."

"I write to say that your metal slides are satisfactory.

"SIR J. C. W. HERSCHEL."



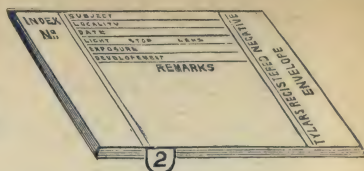
TYLAR'S WHIRLPOOL WASHER.

15 x 9-inch ... 8/6 each."

DIRECTIONS.—Fill the tank with water, then attach it to tap with india-rubber tube; and turn the water on.

India-rubber tube for attachment,
1/6 extra.

TYLAR'S NEGATIVE ENVELOPES



These Envelopes are very strong, with specially smooth surface inside, and manufactured expressly for me by Messrs. Waterlow & Sons, of their **indestructible** paper. The Envelopes are printed in such a way that a history of each negative can be attached, while notes can be added as to required exposure for lantern slides, contact prints, enlargement, etc.

The novel arrangement of the tag to hold the index number allows of easy selection and withdrawal of any given negative; each ten tags running diagonally when stored on the shelves, and not overlapping each other, *see below.*

| | | | | | |
|-------------------------------------|-----|-----|-----|-----|-----|
| Prices per 100 $\frac{1}{4}$ plates | ... | ... | ... | ... | 2/6 |
| " 100 $\frac{1}{2}$ " | ... | ... | ... | ... | 3/9 |
| " 100 1/1 " | ... | ... | ... | ... | 5/6 |

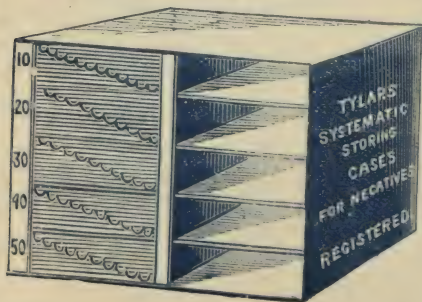
"99, MANSEL STREET, SWANSEA.

"Metal Slides to hand. I like them very much. Please send one of your $\frac{1}{2}$ -plate Cameras and set of Slides. Cheque enclosed.

"H. H. PARLLEY."

Tylar's Storing Cases for Negatives.

*Made to hold 100 Negatives, either in the above Envelopes
or any other make.*



No. 1 QUALITY.

Well made in wood, covered with imitation morocco, folding doors, etc. Well finished.

| | | |
|----------------------------------|-----|-----|
| To hold 100 $\frac{1}{4}$ plates | ... | 4/6 |
| " 100 $\frac{1}{2}$ " | ... | 6/- |
| " 50 1/1 " | ... | 5/- |

No. 2 QUALITY.

Well made in pine, stained, without doors.

| | | |
|----------------------------------|-----|-----|
| To hold 100 $\frac{1}{4}$ plates | ... | 3/0 |
| " 100 $\frac{1}{2}$ " | ... | 4/6 |
| " 100 1/1 " | ... | 6/6 |

TYLAR'S UNIQUE NEGATIVE STORER,

Each holding 12 Plates.



PRICES.

| | | | |
|----------------------|-----|-----|-------------|
| $\frac{1}{4}$ Plates | ... | ... | 10/0 dozen. |
| $\frac{1}{2}$ " | ... | ... | 16/0 " |
| 1/1 " | ... | ... | 24/0 " |

Larger or smaller sizes to order only, also Continental sizes.

Several plans have been formulated for the systematic storage of Negatives, yet there frequently is a difficulty in finding the one wanted. My method is to give ease either in putting away a Negative or finding one without loss of time.

ADVANTAGES.

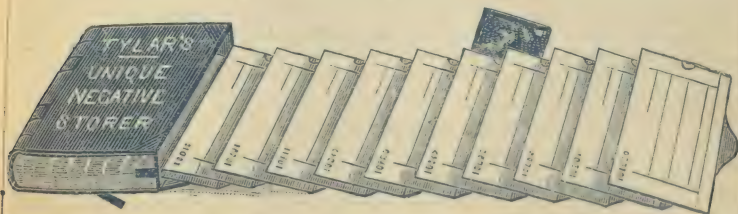
They can be stored on a book-shelf, looking like a library—and labelled or lettered according to taste of operator.

To find required Negative, the fastener is loosed, and by pulling the projecting tag, the whole dozen glide out, as shown in illustration below; the number and title being upon each envelope, the Negative is readily taken out free from dust and scratches. What can be simpler?

The insides of the *unbreakable envelopes* are quite smooth, to prevent injury to the Negatives, and have been specially manufactured by Messrs. Waterlow & Son, to meet my requirements.

The outsides are printed, to make it easy to add desirable information as to exposure, index, etc.

You can find any desired Negative in one minute in a collection of hundreds.





From "THE SCOTSMAN."

"ETCHING ON GLASS.—We have just had an opportunity of inspecting some views of Old Edinburgh produced by means of a method of etching on glass. The object of this simple but ingenious process is to provide the draughtsman with a surface which shall at once admit of the utmost freedom of hand, and receive and retain the slightest and sharpest touches of the etching point. A sheet of perfectly smooth plate-glass is covered with a preparation which, when dried, has all the appearance of a coat of yellowish oil paint, only that it possesses considerable translucency. The pigment seems to adhere firmly to the glass, but at the same time is capable of being easily removed by a needle point, so as to leave the glass exposed in perfectly clean-cut lines. Working on this surface much as he would do on the wax coating of the copper plate, but with the additional advantage that he can readily judge of the effect of his touches by ever and anon placing the glass against a dark background, the etcher makes his drawing. This having been completed, a process of sepia-type or photolithography is resorted to for the purpose of reproducing it on paper, and from specimens before us, we can testify to the transference being effected with remarkable sharpness and precision. The prints, in fact, might very easily be taken for copper etching impressions, reproducing, as they do with the utmost clearness of definition, every line and dot of the original drawing. The advantage to artists of such a medium as the pigment-covered glass seems too obvious to call for remark. Without the necessity of mastering a difficult technical process, he has here a means of expressing himself with perfect ease and freedom: and that, too, it would seem, with the certainty of his work being reproduced in exact duplicates. The method seems also well worthy of the attention of amateur draughtsmen who may not care to face the practical difficulties of copper-plate etching or wood engraving."

Wholesale Agent:

Wm. TYLAR, High Street, Aston, BIRMINGHAM.

(See page 67 for Prices of above.)



“APTUS” SEPIA PRINT FROM GLASS ETCHING PLATE.
SHARP & HITCHMOUGH, LIVERPOOL.

W. TYLAR, 57, High Street, Aston, BIRMINGHAM,
Wholesale Agent.

(See advt. and Prize Competition.)

→ ART & NOVELTY. ←

MALLOCH'S PATENT.

Prepared * Glass * Plates

FOR

PICTURE ETCHING.

Sample Box containing Plates, with Etching Point, Sepiatype Paper for Printing, Example, and Instructions:—

| | | | |
|-------------------------|-------|-------------------------|-----|
| $\frac{1}{4}$ plate ... | 1/- | $\frac{1}{2}$ plate ... | 2/- |
| 5×4 plate ... | $1/6$ | 1/1 " ... | 3/- |

INSTRUCTIONS.—The etching to be done on the glass may be either sketched with a lead pencil, or traced down on the prepared surface; and by putting the plate on a piece of dark cloth while working on it, the most delicate touch of the etching point will be plainly seen. Photos. can be taken from the plate by any photographer, or, if desired, photo-lithographs like the example on the box, which is executed with the blade of a penknife and a needle point.

LARGER GLASS PLATES PREPARED TO ORDER.

Materials for above Process.

| | | |
|---------------------|-------------------------|----------------|
| Prepared Plates ... | $\frac{1}{4}$ plate ... | 5/- per dozen. |
| " ... | 5×7 " ... | 7/6 " |
| " ... | $\frac{1}{2}$ " ... | 10/- " |
| " ... | 1/1 " ... | 15/- " |

Extra Etching Points 3d. each.

SEPIATYPE PAPER.

This we recommend for its simplicity and wonderful effect. The process of printing gives very little trouble, and the only apparatus necessary consists of a printing frame for the required size and a small quantity of Hyposulphite of Soda.

$\frac{1}{4}$ plate, 7d.; 5×4 plate, 9d.; $\frac{1}{2}$ plate, 1/3; 1/1 plate, 2/6 per dozen sheets.

New Antique Mounts.

WITH SUNK PLATE MARK IMPRESSION.

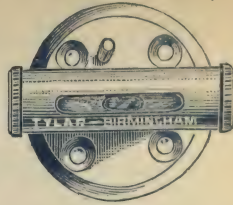
| Outside size. | Size of mark. | Per doz. | Per 100. |
|--|--|----------|----------|
| $8\frac{1}{2} \times 6\frac{1}{2}$ in. ... | $5\frac{1}{2} \times 4\frac{1}{2}$ in. ... | 1/3 ... | 10/- |
| 10×8 " ... | 8×6 " ... | 1/9 ... | 14/- |
| 12×9 " ... | $8\frac{1}{2} \times 6\frac{1}{2}$ " ... | 2/2 ... | 17/- |

Prepared specially for above etchings.

TYLAR'S REVOLVING SPIRIT LEVEL (REGISTERED).

This level is mounted on a central pivot, enabling it to be used either way.

2/6 each.
Beautifully finished.



"NEWCASTLE, IRELAND.

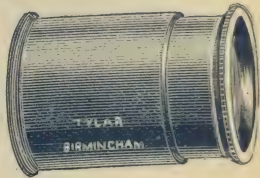
"The Metal Slides to hand. They are well worth the money. I am pleased with them.

"DR. PIERCE."

TYLAR'S FOCUSSING GLASS (Adjustable Focus).

1/6 each.

By using these, extreme sharpness is secured.



"HOLYWELL.

"I like the Metal Slides supplied much.

"J. D. WILLIAMS."

TYLAR'S MIDGET FOCUSSING GLASS. 9d. each.

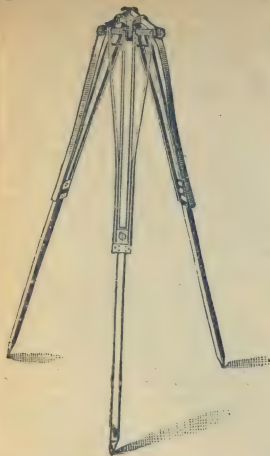
Fixed Focus to carry in the
Waistcoat Pocket.



"DRIFFIELD, YORKS.

"Am very much pleased with the Slides : I like much better than wood ones ; I inclose P.O.O. Please forward sample whole plate, with invoice.

"G. BRELLY, Photographer."



ASHFORD'S Improved Patent Sliding Adjustable TRIPOD.

PRICES OF 2-FOLD.

| | |
|-------------------------|--------|
| 5 feet, with 4-inch Top | - 18/6 |
| 5 ,, 6-inch Top | - 21/- |
| 5 ,, 8-inch Top | - 25/- |

The British Journal of Photography, August 10th, 1888, says:—"The Patent Stand of J. Ashford, which we have had occasion to subject to the test of *actual experience*, differs from any others we have previously seen. For its lightness it is a marvel of strength and rigidity.

WATERPROOF CASES,

Leather bound, with Straps, for above,
5/- each.

ADVANTAGES.

It is the most rigid Stand made.—Light—Perfectly free from vibration, even in the strongest wind—Very portable—Easily erected, and can be adjusted to any inequalities of ground.

This Stand is unapproached both for rigidity and simplicity; can be had of all dealers.

ASHFORD'S

→ New Patent 3-fold Stand. ←

| | |
|-------------------------|--------|
| 5 feet, with 6-inch Top | - 25/- |
| 5 ,, 8-inch Top | - 30/- |

Perfectly rigid. For cyclists, etc., invaluable.

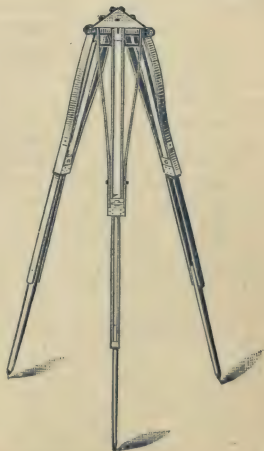
WATERPROOF CASES, 4/6 each.

Patentee and Manufacturer,

J. ASHFORD,

179, Aston Road, Birmingham.

WHOLESALE AGENT, W. TYLAR.



TYLAR'S METAL DARK SLIDES

PATENTED

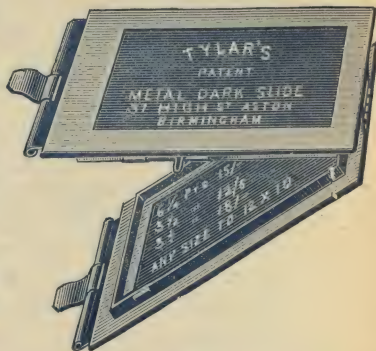
These are the perfection of Dark Slides for hard wear.

No springs or anything that can get out of order.

Over 15,000 now in use. Hundreds of testimonials received from leading amateur and professional Photographers throughout the world.

Perfectly light-tight, unbreakable, and easily fitted. Not affected by change of climate.

As simple to use as Wood Slides.



| English. | | | |
|-----------|-----------------------------------|-----|------|
| Set of 6— | 3 $\frac{1}{4}$ x 3 $\frac{1}{4}$ | ... | 15/0 |
| " 6— | $\frac{1}{4}$ plates | ... | 15/0 |
| " 6— | 5 x 4 | ... | 18/0 |
| " 3— | $\frac{1}{2}$ plates | ... | 12/6 |
| " 3— | 7 $\frac{1}{2}$ x 5 | ... | 14/6 |
| " 3— | 8 $\frac{1}{2}$ x 6 $\frac{1}{2}$ | ... | 18/0 |
| " 3— | 9 x 7 | ... | 20/0 |
| " 3— | 10 x 8 | ... | 22/6 |
| " 3— | 12 x 10 | ... | 30/0 |

| Continental. | | | |
|-------------------------|------------------------------------|-----|------|
| Set of 6— | 9 $\frac{1}{2}$ x 12 $\frac{1}{2}$ | ... | 18/0 |
| " 3— | 13 x 18 | ... | 14/6 |
| " 3— | 18 x 24 | ... | 20/0 |
| Other sizes quoted for. | | | |

Every genuine slide has my name and address stamped on each shutter.

INSTRUCTIONS FOR ORDERING METAL SLIDES.

If the Camera to be fitted has a separate reversing back frame it is best to send this by Parcels Post, packed securely, and the name and address of sender attached thereto.

Camera backs are not made to a standard gauge, and a correct fit is only assured by having them sent.

In Cameras of old pattern, in which the slides are inserted in a wide groove or slot, the back portion of the Camera, *not the slide*, must be sent to insure an exact fit. If these Cameras are square, the Adapter supplied will act as a Reversing Back. I can fit these slides to *any* make of Camera, whether *ancient friends or new acquaintances*, without interfering in any way with their previous mode of using. No alteration whatever is made to the Cameras—simply an addition.

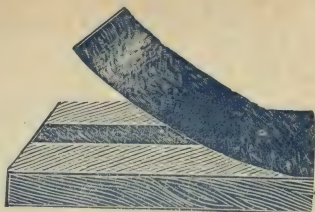
COST OF ADAPTING.

| | | | | | | |
|-----------------------------|-----|------------|----------------|-----|-----|-----|
| $\frac{1}{4}$ plate Cameras | ... | 1/6 to 2/6 | 10 x 8 Cameras | ... | ... | 5/6 |
| $\frac{1}{2}$ " " | ... | 2/6 to 3/6 | 12 x 10 " | ... | ... | 6/6 |
| 1/1 " " | ... | ... | 4/6 | | | |

Any maker will supply new Cameras fitted with my slides if so ordered. In which case no Adapter is needed, as screen, etc., is made to register with the Metal Slides.

How to fit Tylar's Metal Slides.

To be a success these slides must be properly fitted. My method of doing this is to double-velvet the two ends of frame that holds or carries the slides in the camera, thus:—A narrow strip of velvet is glued down to the centre of frame-work; leaving a space each side on which to glue the overlapping broader piece of velvet. *On no account allow the glue to get on the top of this narrow velvet, or the springiness is interfered with and imperfect bedding is the result.* This need only be done at the ends



of frame. The rebates somewhat protect the slides, and one thickness of velvet glued flat on the wood is sufficient there. I give these particulars for the use of such customers as make their own woodwork. (See woodcut above.)

"ST. OLAVE'S GRAMMAR SCHOOL, SOUTHWARK, S.E.

"The other set of Metal Slides to hand. I find them very satisfactory and easily carried. We are also using a set in Science Society's Camera; they are well-made, compact, and have given full satisfaction.

"G. FREEMAN, B.Sc., F.G.S.,

"Instructor in Photography, etc."

"LINTHORPE, MIDDLESBROUGH.

"The Metal Slides are" an undoubted success. They have been much admired.

"W. J. DOBBS."

DARK SLIDE PROTECTORS.

Cloth covered, flannel lined. Keep your slides from getting scratched. Each has brass numbers to correspond with numbers on slides. In ordering state width, length, and thickness of slides. Stock sets for my Metal Slides.

$\frac{1}{4}$ -plate, numbered 1 to 12, 3/- set of 6.

$\frac{1}{2}$ " " 1 to 6, 2/6 " 3.

1/1 " " 1 to 6, 3/9 " 3.

Any sizes quoted for.

"10, LONDON STREET, SOUTHPORT.

"Your Metal Slides received. Am delighted with their neatness, portability, and good workmanship, also with the skilful way in which you have fitted them to my Camera.

"J. SERGEANT."

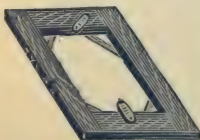
INTERNAL CARRIERS.

Carriers for holding smaller Plates in Dark Slides supplied. Each Carrier holds two Plates.

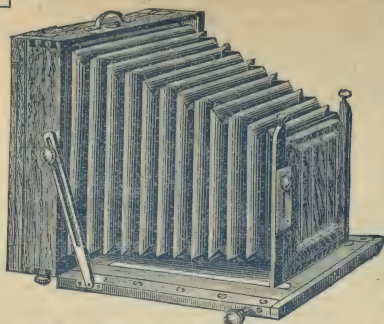
CARRIERS FOR

| | | | |
|-----------------------------|---------|---------------|---------|
| $\frac{1}{4}$ -plate Slides | ... 1/0 | 10 x 8 Slides | ... 2/0 |
| 1/1 " | ... 1/6 | 12 x 10 " | ... 2/6 |

Any size opening.



Made to Continental measurements also.



Each Camera has Rack Adjustment, Swing Back, Rising and Falling Front, Reversible Back, for taking picture either way of plate; Double Extension Bellows, enabling long and short focus lenses to be used.

TYLAR'S OUTFIT

Is the Cheapest and Best in the Market.

Made for Hard Wear.
No unnecessary complications.
Has every necessary motion.
Well made, strong and durable.

Each one has Three Patent Double Metal Dark Slides, or, if preferred, one Wood Slide.

A Rapid Rectilinear Lens and a good firm Stand complete.

| | £ | s. | d. |
|----------------------------------|---|----|----|
| $\frac{1}{4}$ Plate complete ... | 3 | 10 | 0 |
| $\frac{1}{2}$ " " ... | 5 | 0 | 0 |
| $\frac{1}{1}$ " " ... | 8 | 0 | 0 |

Other sizes quoted for.

**Cameras only,
without Lens or Stand.**

| | £ | s. | d. |
|---|---|----|----|
| $\frac{1}{4}$ plate, with 3 Double Slides | 2 | 2 | 0 |
| $\frac{1}{2}$ " " " | 3 | 10 | 0 |
| $\frac{1}{1}$ " " " | 5 | 0 | 0 |

Other sizes quoted for.

W. TYLAR is open to supply *any* Maker's Cameras, either with wood slides or fitted for metal slides only.

Tylar's Leather Cases.

Any size quoted for. Give inside dimensions.

| | |
|-------------------------------------|------|
| To hold $\frac{1}{4}$ plate set ... | 12/6 |
| " $\frac{1}{2}$ " ... | 20/- |
| " $\frac{1}{1}$ " ... | 30/- |

Made of best Hide.

Baize lined.

Handle and Shoulder Straps
complete.

With Spring Lock. Black or Buff.

Cases for stands from 4/6 each.



LENSES RECOMMENDED AND SUPPLIED BY TYLAR.



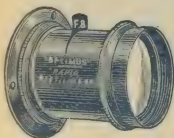
No. 1.

RAPID EURYSCOPE.

No. 1.

The Aperture is F/6. The Lenses are of Special Optical Glass, constructed with the nicest precision of curvatures, so maintaining good marginal definition, coupled with the most extreme rapidity.

5×4, 63/-; 7×5, 94/6; 8×5, 110/-; 9×7, 126/-; 10×8, 220/-



No. 2.

RAPID RECTILINEAR.

No. 2.

Second only to the above for Rapidity, therefore well suited for instantaneous effects, out-door groups and views, as well as interiors; copying and enlarging are also within the capabilities of this lens—in fact, its work may be styled UNIVERSAL.

| | | | | | | | | | |
|---------------|---------------|---------------|---------------|---------------|----------------|-----------------|-----------------|-----------------|-----------------|
| $\frac{5}{4}$ | $\frac{6}{5}$ | $\frac{7}{6}$ | $\frac{8}{7}$ | $\frac{9}{8}$ | $\frac{10}{9}$ | $\frac{11}{10}$ | $\frac{12}{11}$ | $\frac{13}{12}$ | $\frac{14}{13}$ |
| 33/- | 45/- | 49/6 | 64/- | 82/6 | 127/6 | 142/6 | 180/- | 225/- | |



No. 3.

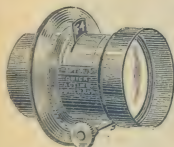
WIDE-ANGLE SYMMETRICAL.

No. 3.

Specially adapted for Architecture.

Can be used to advantage when very close to the subject.

| | | | | | | | |
|---------------|---------------|---------------|----------------|----------------|-----------------|-----------------|-----------------|
| $\frac{5}{4}$ | $\frac{7}{5}$ | $\frac{9}{7}$ | $\frac{10}{8}$ | $\frac{11}{9}$ | $\frac{12}{10}$ | $\frac{13}{11}$ | $\frac{14}{12}$ |
| 39/- | 52/6 | 82/6 | 127/6 | 142/6 | 180/- | 225/- | |



No. 4.

QUICK-ACTING PORTRAIT LENS.

No. 4.

Specially constructed for short exposures in Portraiture. They are second to none, definition being maintained by their perfect optical qualities.

| | | | | | |
|-------|----|----|-----------|-------------------------|-------------------------|
| Diam. | .. | .. | 2 inches. | 2 $\frac{1}{4}$ inches. | 3 $\frac{1}{2}$ inches. |
| Price | .. | .. | 90/- | 120/- | 180/- |
| | | | 1 B | 2 B | 3 B |

TYLAR'S SPECIAL LINE OF CHEAP LENSES.

| | | | | |
|--------------------------|-----|-----|-----|---|
| Rapid Rectilinear, No. 1 | ... | ... | ... | 1-pl., 20/-; 1/2-pl., 30/-; 1/3-pl., 50/- |
| " " No. 2 | ... | ... | ... | 1-pl., 30/-; 1/2-pl., 40/-; 1/3-pl., 60/- |

Single Instantaneous, working at large aperture, well suitable for Detective Cameras

| | | | |
|-----|-----|-----|--|
| ... | ... | ... | 1/4-pts., 15/0; 1/2-pts., 25/-; 1/3-pts., 35/- each. |
|-----|-----|-----|--|

See Lenses mentioned in Tylar's "Iliad."

I supply all these at published prices.

TYLAR'S FILM CLIP.

REGISTERED.

Enables the operator to develop paper Negatives, etc., without handling the paper or soiling fingers with solution.

Prices per Set of 6.

| | | | | |
|--------------------------|-----|-----|-----|-----|
| $\frac{1}{4}$ Plates ... | ... | ... | ... | 1/6 |
| $\frac{1}{2}$ " ... | ... | ... | ... | 2/6 |
| 1/1 " ... | ... | ... | ... | 3/6 |

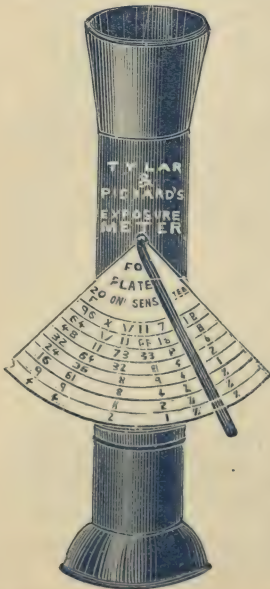
These will do for Continental sizes also.



"LOWLIGHT'S TANNERY, NORTH SHIELDS.

"Your Metal Dark Slides are very ingenious and most satisfactory.

"H. PROCTOR."



TYLAR'S Exposure Meter.

Gauges the intensity of the light emanating from the objects to be photographed. No calculation required: full instructions with each instrument.

7s. 6d. each.

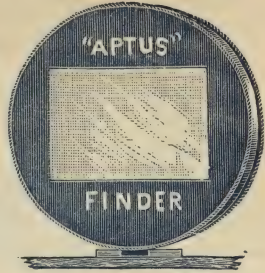
APTUS FINDER.

Always in focus.

Gives a reduced facsimile of the objects to be photographed.

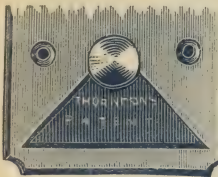
Useful as a pocket companion, enabling you to select your views without the trouble of carrying your camera.

In instantaneous pictures it enables you to see the position moving figures will occupy on the plate, therefore showing you when to expose, and avoiding needless waste of plates.



3/6 Each.

With fittings to attach on Camera.



For Back of Camera.

1/- Each.



For Side.

TYLAR'S PLUMB INDICATOR.

Preferred by many operators to spirit levels.

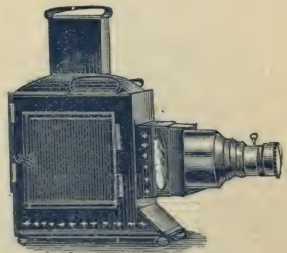
Complete with screws for attaching to Camera, 1/- each.

TYLAR'S LANTERN

Specially made to meet the requirements of Photographers.

NO BETTER VALUE IN THE TRADE.

This has a powerful 3-Wick Lamp, 4-inch Achromatic Condensers, Portrait Front Lens on brass adjustable tube. Door at back and side, of thorough good quality in every way. £2 each, in well-made Travelling Case, with Leather Handle.



AGENT FOR OPTIMUS, TYLER'S, AND OTHER MAKERS' LANTERNS.

TYLAR'S

PERFECTION

VIEW FINDER.

This Finder enables you to utilise the ground glass of the camera as a receptacle for the image formed. The image on the ground glass being *exactly identical* with what will appear on the plate, mistakes cannot possibly occur. One advantage of this Finder is that you can stand *in any position* where the scene is visible, and you are quite sure of an exact reproduction being on the plate.

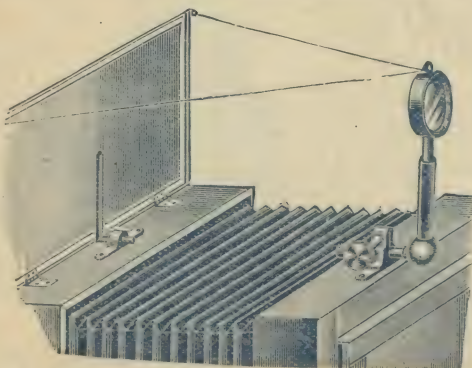
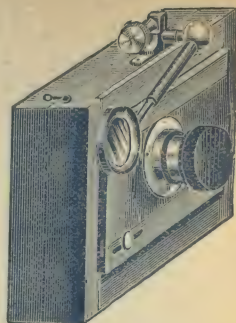
There are means of adjustment so that perfect focus is obtainable, and the same amount of foreground, etc., etc., included.

When not in use the instrument folds flat in front of the camera, as shown by the woodcut.

The instrument is easily attached by means of four screws.

The screen is held up in its position by means of elastic bands from the Finder going round the screen frame and holding it up to the strut supplied.

It is necessary to cut a hole in the focussing cloth used, so that it may be placed over the lens mount, and by drooping round the camera, forming a dark chamber, thus making the image distinctly visible on the screen.



In ordering state exact focus of your lens, measuring from the back of a single lens, or from the diaphragms of a Rapid Rectilinear lens.

| | | |
|---------------------|-----|------|
| $\frac{1}{4}$ plate | ... | 5/6 |
| $\frac{1}{2}$ " | ... | 7/6 |
| 1/1 " | ... | 10/6 |

Including fittings.

TYLAR'S Zinc Plate Boxes.

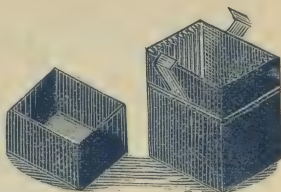
DO NOT RUST.

| English. | | Continental. | |
|---------------------|-----|--------------|-----|
| $\frac{1}{4}$ plate | 1/6 | 9 × 12 | 1/9 |
| $\frac{1}{2}$ " | 2/6 | 13 × 18 | 3/- |
| 1/1 " | 4/- | 18 × 24 | 4/6 |
| 10 × 8 | 5/- | | |
| 12 × 10 | 6/6 | | |

Each holding 12 Plates.

Any size to order.

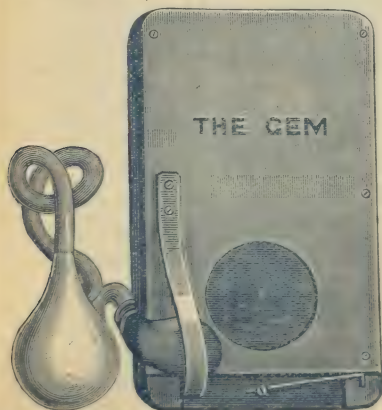
Japanned in colours, so as to be readily seen in the dark-room.



"PHOTOGRAPHIC SECTION, SCHOOL OF PHILOSOPHY, GLOUCESTER.

"I am to tender you a hearty vote of thanks for the loan of your metal slides; they created a large amount of interest, and were much admired for their cleverness of construction and being absolutely light-tight; plates being shown without a trace of fog after being in slides for 12 hours, exposed to full daylight. Also admired for strength, portability and cheapness, three very important things to Amateurs.

"T. H. BURR, HON. SECRETARY."



THE GEM Pneumatic Drop Shutter.

SIZES.—The Gem Pneumatic Drop Shutter is made every $\frac{1}{4}$ of an inch. In ordering simply state diameter of lens.

| | | | |
|--------|--------|-------|--------|
| 1½-in. | 1¾-in. | 2-in. | 2¼-in. |
| 5/- | 5/6 | 6/- | 6/6 |

| | | |
|--------|--------|-------|
| 2½-in. | 2¾-in. | 3-in. |
| 7/- | 7/6 | 8/- |

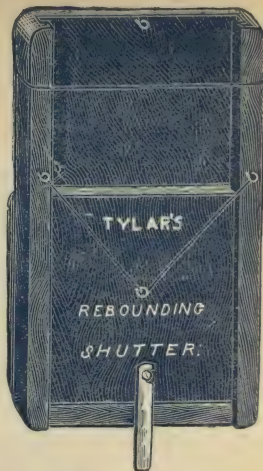
Each Shutter is fitted with accelerating spring.

TYLAR'S REBOUNding SHUTTER

Is simply made,
Nothing to get out of order,
and is effective in use.

Each has a cork back, enabling the purchaser to fit the shutter by aid of a pen-knife.

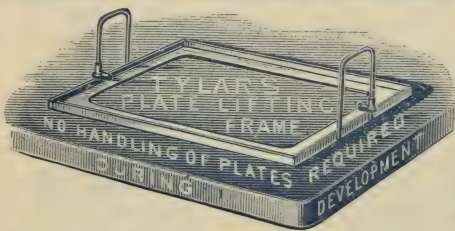
| | | | | |
|---------------------|-----|-----|-----|---------------------|
| $\frac{1}{4}$ plate | ... | ... | ... | $\frac{1}{6}$ each. |
| $\frac{1}{2}$ " | ... | ... | ... | 2/- " |
| 1/1 " | ... | ... | ... | 3/- " |



"176, ST. JOHN'S STREET ROAD, LONDON.

"I have just returned from a holiday tour with your metal dark slides, and congratulate you upon their efficiency; they have answered admirably—far beyond my expectations.

"R. J. SADLER."



TYLAR'S PATENT PLATE LIFTING FRAMES.

Enables every operation, from developing to the final washing, to be accomplished without touching the plate or solution with the fingers.

The photos. can be rocked, held up to the light to examine density, or turned over for examination of the back of the negative, without fear of plate being dropped.

You get through your work in half the time with the aid of these lifting frames.

Each lifter is silver-plated, so cannot deteriorate the solutions used.

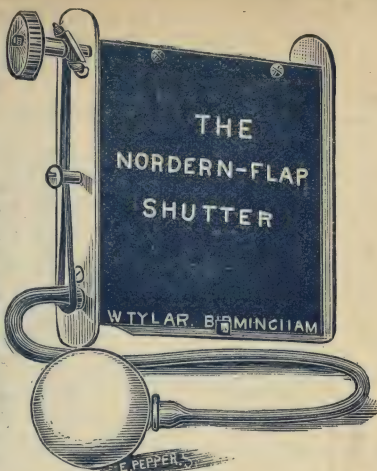
Per set of 6. Silver-Plated Lifters.

| English. | | Continental. |
|-------------------------------|------|----------------------------|
| $\frac{1}{4}$ Plate... | 2/6 | 9 × 12 Plate 3/6 |
| 5×4 " ... | 3/6 | 13 × 18 " 6/0 |
| $\frac{1}{2}$ " ... | 5/0 | 18 × 24 " 10/0 |
| $7\frac{1}{2} \times 5$ " ... | 6/0 | |
| 1/1 " ... | 7/6 | Other sizes made to order. |
| 10 × 8 " ... | 10/0 | |
| 12 × 10 " ... | 12/0 | |

Fold flat when not in use.

TYLAR'S "NORDEN" Flap Shutter.

This shutter is adapted for either time or instantaneous exposures, and may with advantage be used to replace the ordinary lens cap. It is fitted with Pneumatic release for quick exposures. The shutter as shown below is set for action by hitching the band over the small bar on axis of shutter. Either one or more bands may be employed, and they may be placed on either the lower or the higher pin, thus giving a great variety of speeds. Hand exposures are made by means of the milled head, the spring lever being disengaged by means of the small catch at back of shutter. For prolonged exposures the bands may be disengaged and flaps turned right back, but for ordinary exposures it will be found better to allow one band to remain, as the shutter closes instantly on release of the milled head.



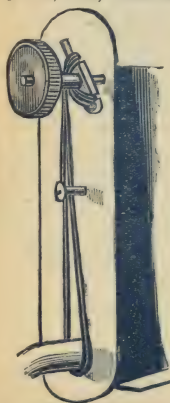
Excellent cloud effects may be obtained by the judicious use of this shutter.

When used for quick exposures the shutter gives considerably more exposure to foreground than to sky, thus often securing effects of atmosphere, etc., obtainable by other means. When used for ordinary exposures on landscapes, clouds (if present) may be almost invariably secured by means of this shutter, as the flaps may be raised so as to expose the landscape without the sky, giving the sky a flash at end of exposure.

N.B.—It is well to look on focussing screen to see how far flap may be raised without exposing sky, and note same. The shutter is usually made to fit on body of lens—that is, with hood removed, if possible.

PRICES.

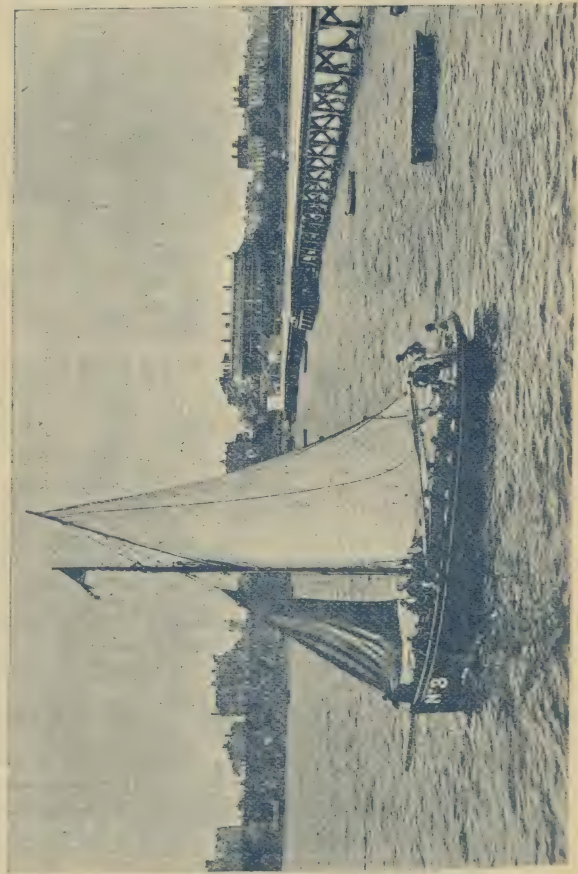
| | s. | d. |
|--------------|----|----|
| Up to 1½-in. | 5 | 0 |
| „ 2-in. | 6 | 6 |
| „ 3-in. | 10 | 0 |



METHOD OF SETTING THE SHUTTER.

Negative taken in Tylar's Metal Dark Slides. Exposure made with Tylar's Window Shutter.]

TYLAR'S COMPETITION, 1889.



Rev. C. F. Lambert.

"WE'RE OUT ON THE OCEAN SAILING."

Cambridge.

TYLAR'S "WINDOW" SHUTTER.

This Shutter is the best in the market for all-round work. The shutter consists of a curtain hung over a roller and actuated by strings. The exposure begins at the foreground and ends at the same, thus giving the longest exposure where most needed.

| | | |
|-----------------------------|-----|-----|
| No. 1, fit up to 2-in. hood | ... | 3/6 |
| 2 " 3-in. " | ... | 6/- |
| 3 " 4-in. " | ... | 8/6 |

Each has cork back, and can be fitted to lens by aid of a penknife.

Over 1,200 sold last Season.

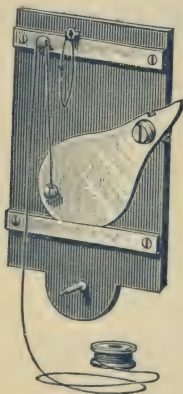


"365, LODGE ROAD, HOCKLEY.

"I am much pleased with self-portrait shutter; it is simple, ingenious, well made and cheap. It answers all the purposes, and has several advantages over the ordinary lens' cap, while with it the operator can expose the plate, although he is himself at a distance from the camera of many yards in any desired direction—a power which will often be serviceable for other purposes than that to which the shutter owes its name.

"W. JEROME HARRISON, F.C.S., ETC.

"Author of 'Photography for all,' etc., etc."



TYLAR'S SELF PORTRAIT SHUTTER

Enables the operator to take his own portrait either in a group or otherwise. The shutter is well made, and can be had in walnut or mahogany.

| | | |
|-----------------------------|-----|-----|
| No. 1, fit up to 2-in. hood | ... | 5/- |
| 2 " 3-in. " | ... | 7/6 |

Larger sizes to order.

This shutter enables you to do work that no other shutter can accomplish.

TYLAR'S FOUR-FOLD STAND,

For Packing in Portmanteau,

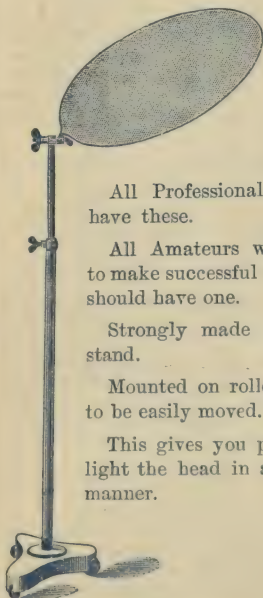
Meets the want of a cheap, portable stand, fairly rigid and not too heavy.

15/- each.

TYLAR'S HEAD SCREEN,

For Portraiture,

25/- each.



All Professionals should have these.

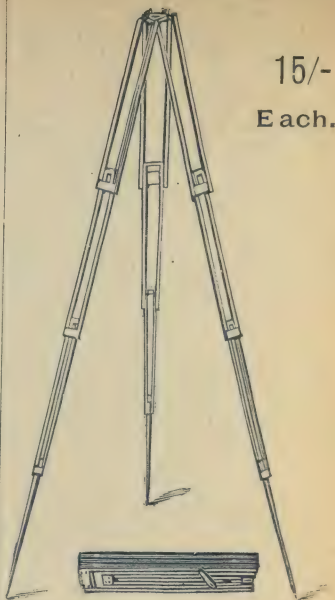
All Amateurs who wish to make successful portraits should have one.

Strongly made on firm stand.

Mounted on rollers so as to be easily moved.

This gives you power to light the head in a proper manner.

For Outdoor Portraiture it is invaluable.



15/-
Each.

TYLAR'S TINTED Plate-sunk Mounts

Are most effective for all kinds of Photographs, etc., especially Platino-type and Bromide Prints.

| Board. | Tint. | Doz. | 100. |
|--------------------------------------|-------------------------------------|------|------|
| $8\frac{1}{4} \times 6\frac{1}{4}$ | $5\frac{1}{2} \times 3\frac{1}{4}$ | 1/- | 7/- |
| $11\frac{1}{2} \times 9\frac{1}{2}$ | $7\frac{1}{2} \times 5\frac{1}{2}$ | 1/9 | 14/- |
| $13\frac{1}{2} \times 10\frac{1}{2}$ | 9×7 | 2/3 | 17/- |
| 16×12 | $10\frac{1}{2} \times 8\frac{1}{2}$ | 2/6 | 19/- |

Other sizes quoted for.

BEST QUALITY MOUNTS.

TYLAR'S NEGATIVE PRESERVER.

THE CORRECT THING AT LAST FOUND.

After two years of experiment, I am enabled to offer the public a varnish that can be applied to the Negative with a camel-hair pencil, that will dry clear and free from any milkiness, with a perfectly even surface and as hard as glass itself, thus doing away with the obsolete (and to the novice difficult and messy process) of varnishing by pouring on the plates. The varnish is of such a colour as tends to soften the shadows, &c., in printing, and improve the general effect. Any one can use this varnish at the first trial.

In Bottles, 2 oz., 1/-.

"3, HORSEFAIR, RUGELEY.

"Your Metal Slides are most excellent, and in every way satisfactory.

"J. HENRY GARLICK."

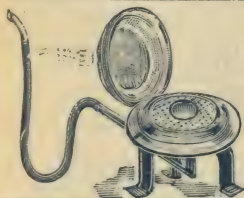


TYLAR'S RETOUGHER'S FRIEND.

Gives a good tooth to the Negative, enabling the pencil marks to be easily made and retained on the film.
1/- per Bottle.



TIN CASES for Storing SENSITIVE PAPERS
Of all kinds, 1/- each.



THE APTUS FLASH LAMP.

1/6 each.

The magnesium is blown direct up into the flame, and its full benefit therefore obtained.

It is equal in effect to lamps at much higher prices.

TYLAR'S BACKGROUND.

Washable Oil Paint, on Roller, 8x6, 7/-
Either side can be used.

In ordering, state whether Light, Medium, or Dark Shade is required.

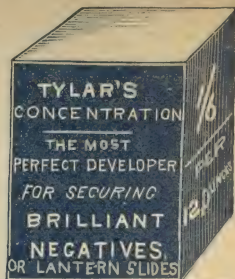
TYLAR'S CONCENTRATION.

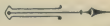
Is perfect in action.

Secures full density in your negatives.

Get a case from your dealer, and you will use no other.

1/6 per case.



LIQUID ADAMANT is a hard, durable, 

Waterproof Enamel, for renovating the inside

of Metal Trays, Tanks, &c.;

for Coating Metal Racks, and

anything required to

resist fluids.

TYLAR'S LIQUID ADAMANT.

1/6 per case,
with Brush.

ANY ONE CAN APPLY IT.

DURABLE, EFFECTIVE, AND ECONOMICAL.

**Tylar's
Waterproof
Focussing
Cloth.**

The new Waterproof Cloth. Far superior to velvet, takes up less room, and is more opaque.

36 x 30 in., 4/-; 36 x 60 in., 7/-.



TYLAR'S PRINT INK,

for Naming Silver Prints, the lettering appearing white on a dark ground.

1/- per bottle, *indelible*.

TYLAR'S ANTI-LIGHT,

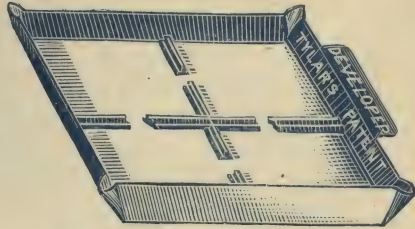
for rendering unsafe dark-room windows absolutely safe. Useful also for dark-room lanterns. 1/6 per bottle.



**PENDULUM ROCKERS, 6/- each. For rocking
Trays during development.**

THE TYLAR-JACKSON Multiple Developing Tray,

For Lantern Slides and $\frac{1}{4}$ -plate pictures. *Each Tray holds 4 plates*, thus saving the operator a lot of time in developing. The fluid having free access to each compartment, no staining or uneven development can occur. Strongly made in Tylar's Compressed Pulp, with Patent Tag for name of solution used in Tray. These Trays are sent out marked with the word, "Developer," "Ammonia Pyro," "Potash," "Ferrous Oxalate," "Hydroquinone," "Eikinen," etc., as wished. (See also Pulp Trays, page 59.)



Prices for Trays (to hold Four).

| | | | | | |
|------------------------------------|-----|-----|-----|------|-----|
| $3\frac{1}{4} \times 3\frac{1}{4}$ | ... | ... | ... | each | 2/- |
| $\frac{1}{4}$ -plate | ... | ... | ... | " | 2/6 |

Tylar's Number Labels for Lantern Slides.

For Indexing Lantern Slides. Small circles of *white gummed paper* for sticking on Lantern Slides, to hold index number.

6d. per box.

Lantern Slide Boxes.

Each holding 50 Slides. Strongly made.

| | | | | |
|------------------------------|-----|-----|-----|-----|
| Pine, black, no division | ... | ... | ... | 1/- |
| " " one " | ... | ... | ... | 1/3 |
| Teak, varnished, baize lined | ... | ... | ... | 2/3 |

Tylar's Clamps.

For holding Burnishers firmly on the table, doing away with any necessity for screwing down.

1/- each.

THE ILLUSTRATIONS IN THIS CATALOGUE WERE ENGRAVED
PRACTICAL "PHOTOGRAPHIC APPARATUS" E. PEPPER BY
A SPECIALITY 4 BOUVIER ST
QUALITY OF THIS CATALOGUE FLEETS
ESTIMATES FREE CHEAPEST HOUSE IN THE TRADE E.C.

No. 1. — Six Tubes of Colours, Fixing Varnish, Mixing Pot, Brush and Holder, with full instructions, 2/6 each.

No. 2. — Larger and better, containing 12 Colours, 5/- each.

In Cardboard Boxes.



LANTERN SLIDE PAINTS.

(SEE COMPETITIONS.)

A beautiful and perfectly transparent series of Colours, in liquid form, ready for use, in glass vials, for painting Photographic Transparencies, Magic Lantern Slides, Pictures on Window Panes, Plaques, Metals, etc.



Tylar's Brush Tubes.

Each having a Camel-hair Brush permanently attached to an India-rubber covered Cork, and fitted in a Glass Tube.

Useful for **mixing tints** of Aniline Dyes and keeping ready for use.

Useful for keeping, retouching, or accelerating solutions in for local development or restraining, etc., etc.

4d. each ; 3/6 per dozen.

CABINET OF SPECIALLY PREPARED PHOTO. TINTS,

5/-

WITH FULL INSTRUCTIONS.



Judson's Dyes for Tinting Photographs.

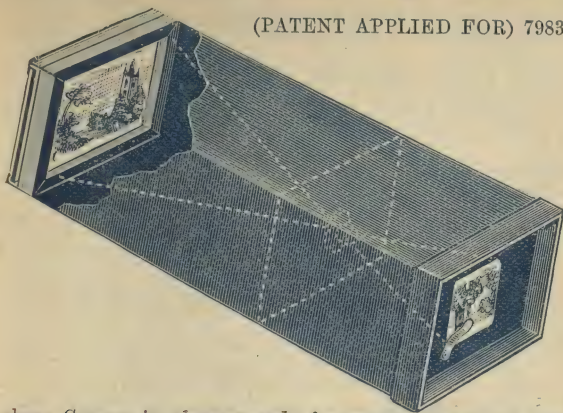
(See Tylar's Competition.)

These Tints are concentrated. The diluted Tints should be kept in Brush Tubes shown above.

Prepared specially for W. TYLAR by Messrs. Judson and Sons, the well-known specialists in Dyes, etc., etc.

Lantern-Slide-Making Camera.

(PATENT APPLIED FOR) 7983.



The above Camera is *always ready* for producing lantern slides from larger plates without the necessity of focussing ; all that is required to expose a plate being to insert a negative in the grooves at one end (film towards the lens), and in the dark-room put a lantern plate in the carrier provided for it at the other end, the caps effectually excluding all light except that passing through the lens. No dark slide or lens cap is required.

When the negative and plate are in position the Camera is carried out and pointed to the light, the exposure being one or two minutes according to the circumstances. The Camera is then carried back to the dark-room, and lantern plate taken out and developed.

When exposing to gaslight, or even to obstructed daylight, it is best to do so through ground glass, and the outer pair of grooves are provided for inserting the ground glass.

If the negative should fit too loosely in the grooves, a small wooden wedge is a simple and effective way of preventing it shifting while handling the Camera.

It is most usual to produce a square picture upon the lantern plate, which the above Camera does, of course by leaving out a bit of the length of the negative ; but there is now a growing desire to take in the *whole* of the negative upon the lantern plate, thus preserving the complete composition, and so these Cameras are also made in the "OBLONG" form.

PRICES COMPLETE WITH LENS.

| | | | | | | | |
|-------------|-----|-----|---------------------|------|-----|-----------|------|
| Square form | ... | ... | $\frac{1}{2}$ plate | 12/6 | ... | 1/1 plate | 15/- |
| Oblong | ... | ... | $\frac{1}{2}$ plate | 14/6 | ... | 1/1 " | 17/6 |

An adjustable Camera taking any size plate up to 12×10 , 21/-. This requires setting and focussing for every picture.

To prevent the necessity of carrying the Camera to the dark-room for every exposure, I supply these Cameras fitted up with my Metal Slides. Cost extra with one Slide, 4/6 ; three slides, 9/6 ; six slides, 17/-.

Lantern Slide Mats, suitable for mounting above Slides, 1/- per 100.

All these Cameras take the standard size, $3\frac{1}{4} \times 3\frac{1}{4}$ plate.

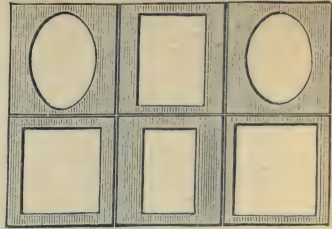
TYLAR'S

ARTISTIC

LANTERN SLIDE CUTTING SHAPES.

These Shapes are of such proportions as give the most artistic effects on $3\frac{1}{4} \times 3\frac{1}{4}$ plates. Very often a picture is greatly improved by cutting part of it away. These mats enable you to select the best part of the picture and hide any objectionable matter.

Also suitable for reductions from $\frac{1}{2}$ plates, $1\frac{1}{1}$ plates, etc.



In ordering Lantern Slide Mats state whether you prefer paper *white one side* or all black.

Set of **6 Metal Shapes** as above, enabling operators to cut their own masks by aid of a penknife, **2/6**. These are useful when the portion of picture required does not happen to be just central.

COVER GLASSES FOR LANTERN SLIDES.

Good Thin Sheet, 6d. per doz. Extra Thin White Sheet, 10d. per doz.

TYLAR'S

LANTERN

SLIDE MATS

AND

PLIABLE

GUMMED

BINDERS.

Box of 100 Selected, containing the Artistic Series as shown above, 1/-.

Boxes of 100, Round, Dome or Cushion, 1/-.

Gummed Strips for binding, made of *Pliable Paper* and *coated* with *Good Gum* that will adhere firmly to the Glasses.

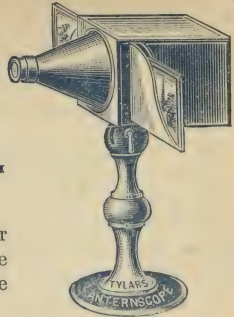
Cases of 50 strips, 6d.
do. 100 strips, 1/-.

Selected Box of 50 Gummed Strips and 50 Assorted Mats, 1/-.

TYLAR'S LATEST NOVELTY

THE LANTERNSCOPE.

(REGISTERED.)



This apparatus has been designed expressly for exhibiting Lantern Slides in the most effective manner, without the necessity of lighting up the lantern.

The Slides are passed in rotation through the passage provided, which is so arranged that while one slide is in view the one examined can be removed and another is ready to follow up and take its place.

The effects are charming, many views having objects being rendered with nearly stereoscopic effect. Instead of burying your Lantern Slides for months at a time, you will now be able to bring them out and amuse your friends.

ITS USES.

For parlour pastime, in exhibiting your Lantern Slides to your friends.

For the Photographer's Waiting Room, to display his work and interest his customers while waiting.

For Exhibitions, showing up Lantern Slides to the best possible advantage.

For Bazaars, as a source of interest and funds, etc., etc.

The instrument is so arranged that it can be inclined at any angle, to suit the convenience of the operator and the source of light. The light passing through the slide is beautifully soft and diffused.

❖ PRICES. ❖

- | | |
|---|-------|
| No. 1. —Best quality, in Papier-maché, beautifully painted with flowers, etc., on Turned Wood Stand, with Nickel-plated front and fittings. An ornament fit for any drawing room ... | } £1. |
| No. 2. —Well-finished, in japanned and painted metal, etc. ... | |

15s.

To Societies and Bazaars special terms will be quoted for quantities.



“Birchfields, Birmingham.

“The Metal Dark Slides and the 3-fold Ashford Camera Stand with which you supplied me have given me great satisfaction.

“RICHARD HILL NORRIS, M.D.”

➤ TYLAR'S ARTISTIC CUTTINGS, ➤ METAL BOUND.

"I have often seen the artist's judgment overruled because he could not explain in words principles which had grown up in his own mind with his mind."—JAMESON.

"PICTURE CRITICISM.—"Speaking of those who write on art and are yet ignorant of its elementary principles, Mr. Ruskin says: 'We are not insulted with opinions on music from persons ignorant of its notes, nor with treatises on philology by persons unacquainted with the alphabet.'"

"The one dozen $\frac{1}{2}$ -plate Metal Slides you supplied me with about three years ago have been in constant use ever since, both for studio and field work, and have had *some thousands* of negatives taken in them: they are most excellent—I don't think I shall ever wear them out."—E. H. SPEIGHT, Photographer, Rugby.

"The picture which is looked to for the interpretation of nature is invaluable, but the picture which is taken as a substitute for nature had better be burned."—RUSKIN.

"All nature is but art unknown to thee."—POPE.

"White paper is not the least like air."—RUSKIN.

"How should they excel in putting several figures together who can scarce excel in posing a single one?"—DRYDEN.

C. E. PRINCE, Sangeen, Bournemouth, writes:—"I am more than satisfied with your slides; though I left one with rapid plates in it in full sunshine, it showed no traces of fog when developed. Your slides seem to me the perfection of everything that is good."

"The general principles on which Nature operates in all her works are founded in truth, beauty, proportion, fitness, variety, and grace. These are her essential qualities, possessed in a fulness of perfection to which art can never attain."—M. A. SHEE, R.A.

C. KNIGHT, Photographer to the Queen, Newport, Isle of Wight:—"All my instantaneous studies of trotting and leaping horses (which have been so highly praised by the Press) were taken in your metal slides on the most rapid plates procurable."

"Any one can, by practice and attention, produce perfect chemical results; but it requires a real love of true art, and a just appreciation of the beautiful (qualities that may be obtained more or less by study), to be able to make a picture. This is the real secret of picture-making."—E. DUNMORE.

C. R. SHERBOURNE, Lahore, India:—"Your metal dark slides are perfection for this trying climate."

TYLAR'S COMPETITION, 1889.



Rev. C. F. Lambert.

"WATER LILIES."

Cambridge.

TYLAR'S ARTISTIC CUTTINGS—*continued.*

"He who obtains early, and with little effort, what others can hope to derive only from long and arduous perseverance, will readily suppose himself a superior being; and soon relax in those exertions, which are necessary not only to gain new ground, but to keep that which he has already occupied."—SIR MARTIN SHEE.

J. R. CODMAN, Zurich (prize medallist):—"I can testify to the great value of your metal slides. They are far superior to wood."

"My best pictures, last summer, were taken in your slides: I prefer them to any wood slide made."—S. DELICATE, 5, Clifton Road, Moseley.

"Your dark Slides to hand, and suit admirably. Shall send whole-plate camera in a few days."—E. J. LEVER, Lonsdale House, Crouch End, London.

ON PORTRAITURE.—"It is in art as it is in life: what is greatest is not always best. I should grieve to see Reynolds transfer to heroes and to goddesses, to empty splendour and to airy fiction, that art which is now employed in diffusing friendship, in reviving tenderness, in quickening the affections of the absent, and continuing the presence of the dead."—DR. JOHNSON.

F. C. DILLON, Durban, Natal:—"Slides to hand; am delighted. I enclose cheque for £4 for goods as under-mentioned."

"The $\frac{1}{4}$ -plate Slides I had of you are most satisfactory, and exceedingly portable."—C. P. NEVILL, Esq., James Street, Lozells.

"Nothing can please many and please long but just representations of general nature."—DR. JOHNSON.

THE ARTISTIC POWER OF LIGHT AND SHADE.—"When Reynolds was asked how he could bear to paint the cocked hats, bonnets, wigs, etc., of his time, he answered, 'They have all light and shadow.' This was a significant reply. Study it."

"I have used the metal Slides now for some time. I shall recommend to all my friends. Have used Verril's 60-times plates, and had no trace of fog whatever. I am very pleased with the whole outfit."—A. C. TOWNSEND, Witton Road, Birmingham.

W. B. KENNAN, Photographer, Dublin:—"After two years' hard wear, I can still speak in unqualified praise of your metallic slides."

"There is a great difference between picture knowledge and a knowledge of the pictorial."—HAZLITT.

"A man is no more able to criticise music because he has ears than he is to criticise a picture simply because he has eyes."—HAZLITT.

"Your Slides are absolutely light-tight; and this is the only point likely to arise, as their portability, lightness, and most important of all cheapness, must commend them to every Amateur and Professional."—W. WELFORD, Woodbine Studio, Hagléy Road, Birmingham.

"The Slides I purchased from you are satisfactory, and have stood a great amount of rough usage."—COLONEL C. HARA, West Lodge, Galway.

TYLAR'S ARTISTIC CUTTINGS—continued.

"We may walk day by day through grove and meadow and scarcely know more concerning them than is known by bird or beast. It is not true that 'the eye it cannot choose but see.'"—RUSKIN.

"Art first observes, and then selects."—SCHILLER.

"The landscape artist who does not make his skies a very material part of his composition neglects to avail himself of one of his greatest aids."—J. CONSTABLE, R.A."

"Your metal slides I am perfectly satisfied with. I find them perfectly light-tight, having used Ilford Extra Rapids in them and not fogged one. The six only take up same space as my three wood ones."—W. BETTS, JUN., Beacon View, Wyld Green.

"He who is best acquainted with the beauties of the human form—the most perfect work of nature—will have an eye more keenly alive to observe all her other beauties, and all the properties of form, quantity, symmetry, proportion and variety; he will be more apt in discovering the pictorial merits of every work of man."—J. D. HARDING.

"Your Metal Slides are reliable and light-tight in strong sunshine. I like them much."—C. EDMONDS, Key Hill Cemetery, Birmingham.

"The dabbler, lacking perseverance, patience, and intelligence, flies from one process to another, and, failing in each, is always eager for 'something new,' every new thing sharing the fate of its predecessor. The devotee holds fast to that which is good, and adopts no change but such as leads him a step onward."—T. DELFT.

"I am very pleased with the Slides, also the new reversing back you attached to my camera; I like them much."—R. DAVIDSON, Esq., Sandbourne Road, Brockley, London, S.E.

"The eye knows not how to see until it is taught; it will look upon objects without seeing them—senseless and vague. It cannot convey any intelligence to the brain, because it is in itself incapable of so doing: like the tongue, it has a language to learn, which, when it has learned it, can easily and readily express itself. It must be taught *what* to appreciate and *how* to appreciate—what is beautiful, and wherein the beauty consists, and how it is developed. It must be a practised member, and be enabled to judge of size, of light, of depth, and space. It has also to regard position, variation, and inclination, as well as relative connection. In addition to these it will be impressed with light and shadow, and will be materially affected by colour in all its infinitude of tone and tint. Through all these stages (too briefly expressed) it will have to pass before it can be pronounced to be an educated eye; and if so, surely it is not a matter to belightly esteemed, as to how and in what manner the teaching of it should be conveyed."—AARON PENLEY.

From a Negative taken in Tylar's Metal Dark Slides.]

TYLAR'S COMPETITION, 1889.



H. G. Lee,

"HIGHLAND CATTLE."

Chilperonts.

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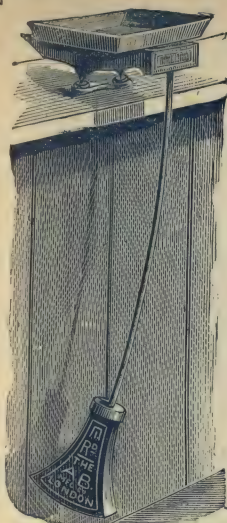


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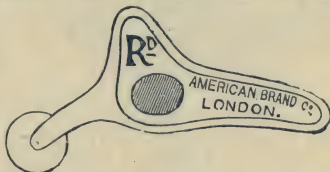
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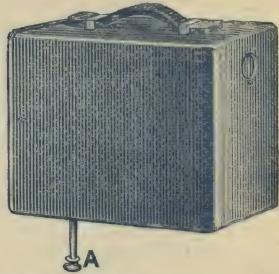
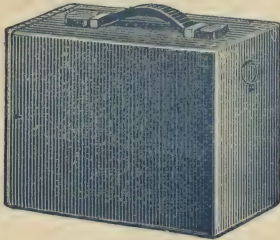
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(PATENT).

"IDEAL. The conception of a thing in its most perfect state."
ONE MOVEMENT ONLY! NO DOUBLE BACKS!!
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SIZE AND WEIGHT. Takes twelve $4\frac{1}{4} \times 3\frac{1}{4}$ Plates, vertical or horizontal. Measures outside $8\frac{3}{4} \times 4\frac{3}{4} \times 7\frac{1}{4}$. Weighs 3 to $3\frac{1}{4}$ lb. with sheaths, but without Plates. With Plates complete 4 to $4\frac{1}{4}$ lb. only. Plates may be backed with paper; then fully loaded with twelve plates it will weigh only $3\frac{3}{4}$ lb.

CHANGING PLATES. Pull down A, and push it back. That's all! Nothing can be more simple or certain. AN UTTER IMPOSSIBILITY EVER TO MISS.

APPEARANCE. Is covered in REAL MOROCCO Leather, and has the appearance of a small leather-covered cashbox. All the moving parts are underneath, and even the Finders which are usually so conspicuous are hidden, and there is consequently not a SINGLE PART that can possibly attract attention.

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LENS. This being the most essential part, we have decided to fit Messrs. Laverne & Co.'s celebrated Detective Lens. This is a Rectilinear possessing marvellous depth of focus, wonderful brilliancy of image, and extraordinary flatness of field. We can also supply these separately at 27s. 6d. each.

SHUTTER. Works in the diaphragm slot of Lens and REQUIRES NO SETTING. Slow and instantaneous exposures can be given, also prolonged exposures. It is perfectly unique, and is certainly the hit of the day.

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GENERAL REMARKS. The camera is most highly finished throughout, and is made of the finest mahogany with best brass fittings. Each one is thoroughly tested before sending out, and we absolutely guarantee every instrument. It can be fitted to tripod stand as well as held in the hand. It is specially manufactured for hot climates; and for exportation we can confidently assert it will meet every requirement, and no better quality or more highly finished apparatus can be obtained.

Price £5 15s., less 10% Cash with Order.

PRICES OF OTHER SIZES ON APPLICATION TO

ROBERT ABRAHAM,
 81, ALDERSGATE STREET (FACING THE STATION), LONDON, E.C.;
 Or Wm. TYLAR, Agent.

TYLAR'S CULLINGS—continued from p. 51.

The best application for the improvement of the countenance is a mixture in equal parts of serenity and cheerfulness. Anoint the face, morning, noon, and night.

Remember, an artistic picture costs but little more trouble than a worthless one; therefore, use well your eyes before you begin work, for though the camera is a most obedient instrument, *you* must first *see* the picture, for you cannot expect the lens to see it for you.—VALENTINE BLANCHARD.

A certain amount of opposition is a great help to a man. Kites rise against and not with the wind. Even a head-wind is better than none. No man ever worked his passage anywhere in a dead calm.

It is evident, from the works of a few, that photography may be something more than it has hitherto been considered to be. The execution of one perfect picture will do more towards elevating the taste than the continued production of any number of ordinary photographs; therefore it is necessary for all who are desirous of raising our art in the estimation of the public to persevere in their efforts until art photography shall be acknowledged as only limited by the art capacity of its professors.—R. SLINGSBY.

If you would be accounted a man of genius, observe its attributes—vanity, soiled linen, slovenliness, long hair, velveteen coat, and embroidered smoking cap.

Photography is alike a science of light and a light of science.

Photography is an ever-progressive living art and a never-failing art.

The camera should be a power in this age of instruction for the instruction of age.

He who pencils his negative buries truth in a leaden coffin.

A MAN of silence, transfixed for portraiture, will enjoy allusion to the remote, inorganic origin of species, or the absence in the human type of the tail—an ornament which, gracefully turned round the rest, would have inspired him with confidence and lent stability to his quivering frame. Should he be an astronomer, point out that Venus, after all, did not go out of her way to come over the sun; and that even at the moment of contact she was simply going her usual rounds.

Treat an artist of fame as you would a brother. Urge him strenuously to adopt Judson's dyes in order that he may secure rapid execution and brilliant contrasts, which will at once enable him to allay the cravings of wealthy patrons who require a coloured canvas and a name.

One of the most valuable things in a picture is expression, and it is one of the most difficult to secure. Photography can secure it if the photographer know how to go about his work. But to secure an expression, he must understand it; he must feel it, and be able to make others feel it. I think it is possible to make the model express most feelings, emotions, or passions, if the photographer himself really understands the feeling. But it rests with him to infuse it into the sitter. Once there, photography can catch it, with a rapidity and truth quite impossible to the painter. This, then, is one department of art in which the photographer can succeed, and be of great service to the painter, and to art generally.—O. G. REJLANDER.

A senseless desire to appear better off than we are makes nine-tenths of us squander our means in trying to produce an erroneous impression upon our neighbours. As a rule, few people are really deceived by such devices; but infinite harm is done to the characters and consciences of those who practise them. Everywhere are seen persons who, possessing ample means for a natural and wholesome life, throw away their opportunities of comfort and happiness, and exist in a sort of haze of false pretences.

TYLAR'S CULLINGS—continued.

SHAKESPEARIAN MOTTOES FOR PHOTOGRAPHERS.

(From *Photographic News Almanack*, 1876.)

For a Reception-room Attendant—

"Salutation and greeting to you" *As you Like it.*

For an Albuminiser—

"Give me an egg." *King Lear.*

For an Artist—

"Painting is welcome" *Timon of Athens.*

For a Printer—

"More clamorous as a parrot against ruin" *As you Like it.*

For an Amateur—

"The glorious sun
Stays in his course and plays the Alchemist!"

For a Child's Portraitist—

"If it were done, when 'tis done, then 'twere well
It were done quickly" *Macbeth.*

For a Toner—

"Thou shouldst be coloured thus" *Cymbeline.*

For a Retoucher—

"Further I will not flatter you" *King John.*

For a Print Spotter—

"Out, out, damned spot!" *Macbeth.*

For a Sitter—

"I will be correspondant to command" *Tempest.*

For a Landscape Photographer in December—

"Now is the winter of our discontent" *Richard III.*

For an Operator—

"Do not strain at the position" *Triolus and Cressida.*

OUR SNOBOCRACY.—Artist: "Then you wish to have a picture of the villa, together with the surroundings?" Proprietor: "Yes, but couldn't you put something in to show that there is no mortgage on the property?"

In exposure of plates for near subjects, as lengthy a one as can be obtained with stillness is to be preferred; and it is to the difficulty of obtaining sufficiently long exposures where foliage abounds that I attribute the absence of aerial qualities in most of my own landscapes."—F. C. EARL.

"Employment so certainly produces cheerfulness," says Bishop Hall, "that I have known a man come home in high spirits from a funeral because he had had the management of it."

Innate taste is not sufficient to make a painter or a photographer. As a poet has to learn the grammar of the language in which he writes, so must the artist learn the principles on which the work is based. If the student trust to that vague thing called taste, he trusts to a broken reed; let him rather endeavour to acquire that more certain and profitable culture which comes from study and practice.—H. P. ROBINSON.

The woe-begone countenances worn by makers and dealers in Photographic apparatus during the past few weeks is now explained. They have read the assertion recently made by a scientist, that in 12,000,000 years the sun will entirely cease to give forth light and heat.

A VERY QUEER SITTER.

—:0:—

I SUPPOSE we all have queer sitters sometimes; in fact, I often wish that I could now and then get one that wasn't queer. I think you will admit that the one I am going to write about was rather more queer than usual—so much so, in fact, that after settling the job I felt *very* queer myself.

One evening, just as I was leaving business, I was told a lady wished to see me, so I ran down from the gallery to the reception room, where I saw, seated on a chair, and looking the very picture of dejection, a lady dressed in deep mourning. "Ah!" thought I, "an order for an enlargement, I suppose," and mentally congratulated myself. Judge of my surprise when the lady looked up and asked—"Can you photograph a cat, Mr. Cliff?" "Certainly," I responded. "Because," continued the lady, "I have one that I wished photographed to-morrow morning. Might I ask your charge?" I replied ten shillings per dozen, and was again surprised by her saying—"Oh! that is card size, I suppose; but I want something larger." I suggested cabinet, and she said they would do. I intimated that they were twenty-five shillings per dozen, little thinking that there *could* be a person in existence willing to pay that sum for portraits of a feline pet.

But there were still more surprises in store for me, for she would require it in two positions—"if it would make no difference!" "Merely five shillings more," I responded. "Oh! thank you; then I will come and bring her at eleven to-morrow." And so saying she left me to muse and wonder whether the millennium had arrived, or whether the whole affair was a "sell." Thirty shillings for a dozen cabinets of a cat! I must be dreaming! I pinched myself, and found to my regret that I felt the pinch, and so must necessarily be awake.

Then a light broke upon me. It must be some very grand cat—one that had taken prizes at the Crystal Palace or the North Woolwich Gardens! "Yes," thought I, "here is the key to the mystery." Elated with the idea, I thought I would run up to a theatre for the evening. I dressed myself and did so. Arrived there (it was the "Cri.") I took a seat and procured a programme. I gazed at it in horror and amazement, and pinched myself again, for the words that met my eyes were—"Where's the Cat?"

As the play progressed I became much amused at the strange coincidence which should have led me to that house; and when it was all over I went back home to bed to have my sleep troubled with horrible visions of black cats, white cats, tabby cats, Tom cats, she cats, and all other kinds of cats, not, however, including the "Bo'sun's daughter."

At length came the morning, and the first thought that crossed my mind that morning was—"Where's the cat?" I was ready for the feline sitter by half-past ten, and sent my favourite dog, "Turk," away to a relative for the morning, for fear he and my sitter should quarrel. Eleven o'clock arrived, and punctually at the moment up came a cab, out of which my lady visitor of the preceding evening alighted, closely followed by a maid, who bore in her arms a *small coffin*! Imagine my horror, if you can. "Where's the cat?" thought I. My appointment was not for a coffin or for a dead child, but for a cat!

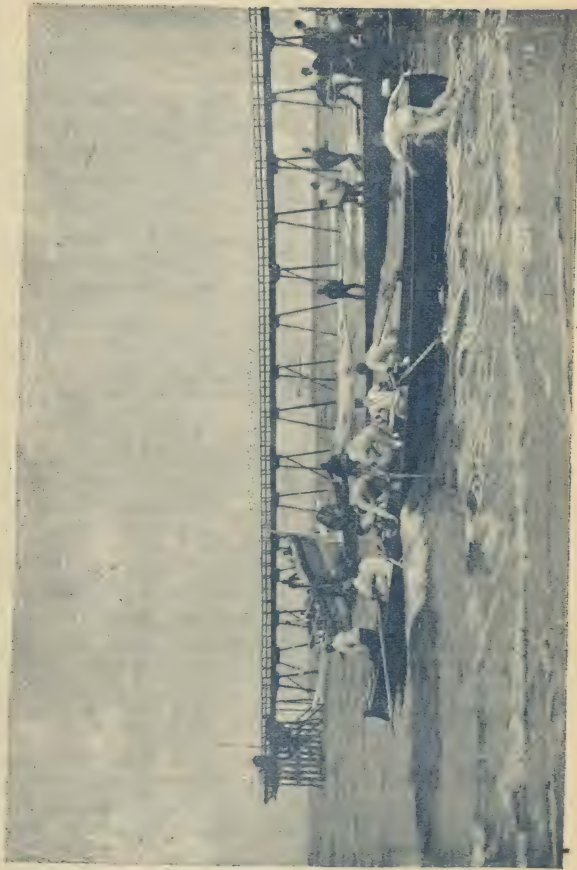
They came up stairs, and I saw the lady had been crying. "Oh! Mr. Cliff," ejaculated she between her sobs, "I for—forgot to—tell you la—last night that my pup—pup, poor pup—pup—pussy was dead!" "Oh, lor!" thought I, "what is the world coming to?" The coffin was opened, and from it was extracted a fine specimen of an Angora, which had been defunct for some time, as indicated by her appearance and aroma. She was laid carefully on a black velvet cushion bordered with white lace, and the said cushion was then plentifully sprinkled with *eau de Cologne*.

Well, I took that cat in four positions; but, mind you, I didn't pose it—not I! I felt ill enough without touching it, and the lady made me feel worse by her constant application of cambric and mutterings of—"Poo—poo—poor puss!"

Thirty-five shillings I pocketed over that job, with five of which I sent out for a bottle of brandy. Now I can never hear any one say "Where's the cat?" without a shudder.—*From British Journal Almanac*, 1882.

Negative taken in Tylar's Metal Dark Slides; Exposure made by Tylar's Window Shutter.]

TYLAR'S COMPETITION, 1889.



W. H. Fry,

THE LIFE-BOAT.

Tynemouth.

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Tylar's Competition, 1889.

As promised, I herewith give the names and addresses of the Winning Competitors in my last Competition :—

Prizes for the Best MSS. Calendars were awarded to

- 1st Prize—Mr. F. SKINNER, Fernleigh House, Tenterden.
 2nd „ Mr. G. ELLEY, The Stores, Uttoxeter.
 3rd „ Rev. C. F. LAMBERT, Ruberdome, Cambridge.
 4th „ Miss E. CULVERHOUSE, The Hundred Acres, Sutton, Surrey.
 5th „ Mr. W. J. KIDD, Venn Cottage, Landkey, Barnstaple.

Prizes for the Three Best Landscapes taken in Tylar's Metal Slides.

- 1st Prize—Motto "Veritas," No. 31, "Unclaimed," $\frac{1}{2}$ -pts.
 2nd „ Rev. C. F. LAMBERT, Ruberdome, Cambridge, $\frac{1}{4}$ -pts.
 3rd „ Mr. W. C. BENTON, 30, Higher Darcy Street, Bolton.
 4th „ Mr. A. C. TOWNSEND, Hillfield Villas, Birchfields.

Prizes for the Three Best Instantaneous Pictures taken by Tylar's Window Shutter.

- 1st Prize—Rev. C. F. LAMBERT, Ruberdome, Cambridge.
 2nd „ Mr. S. HANCOCKS, 3, Gratton Road, London, W.
 3rd „ Mr. W. H. FRY, The Arcade, Tynemouth.

Prizes for the Six Best Lantern Slides from Negatives taken in Tylar's Metal Slides.

- 1st Prize—Mr. T. R. WRIGHT, Rostelle, Tilehurst, Reading.
 2nd „ Mr. E. G. LEE, 11, Beverley Terrace, Cullercoats.
 3rd „ Rev. C. F. LAMBERT, Ruberdome, Cambridge.
 4th „ Mr. W. H. SMEDLEY, Market Place, Ashbourne.

Prizes for the Three Best Prints on Aristotype Paper.

- 1st Prize—Mr. E. B. GREENWAYS, 18, Sandringham Road, Dalston.
 2nd „ Mr. J. M. KEOGH, 7, Elma Terrace, Merrion Road, Dublin.

Several of above Pictures were taken on Thomas's Plates.

Some of these Pictures were taken in my Metal Slides purchased over three years ago, and still perfectly light-tight after constant usage for that length of time.

TYLAR'S COMPETITION FOR 1890.

CONDITIONS.

The whole of the work to be the work of the competitor, burnishing excepted.

Photographers of every nationality eligible.

Contributions to be sent in by August 31st, 1890, at latest.

No competitor to compete in more than two classes.

Competitors to attach a motto and number to each article sent in; *no NAME or ADDRESS to appear anywhere.* The coupon below to be filled in with the same motto, number and class, and to accompany the contribution.

Prize-winning pictures, etc., will not be returned.

Motto and number, with name and address together, with stamps, must be forwarded for return of rejected contributions.

The prize-winning mottoes and numbers will be published in the *Amateur Photographer*, in the first issue for October, when the winning competitor must claim the prize by *sending name and address, together with negatives carefully packed*, which will be required for two months. Stamps to be sent for their return. In the case of MSS., the motto only will be given, and the competitor must quote the number in proof of title.

TYLAR'S COUPON

For 1890 Prize Competition.

Motto _____ No. _____

Glass No. _____

N.B.—Please read carefully the above instructions, as any deviation will disqualify competitor.

£30 in Prizes.

| Class. | £ s. d. | Authors, etc., etc. |
|----------------------------|---------------------------|--|
| *1 | 2 0 0 1 0 0 0 10 0 | Three prizes for the best MS. Calendar of short, pithy, novel, useful and instructive hints, similar to the present issue. The humour, wit and originality of contributions will be taken into consideration for judging their merits. |
| *2 | 1 0 0 | One prize for the best poem on photographic matters; not to exceed 100 lines. |
| Professionals only. | | |
| *3 | 2 0 0 1 0 0 | Two prizes for the best group of three children not under two or over eight years of age; cabinet size. |
| Amateurs only. | | |
| 4 | 1 10 0 0 15 0 0 7 6 | Three prizes for the best $\frac{1}{2}$ -plate silver print, illustrating "Happiness." |
| 5 | 1 0 0 0 10 0 | Two prizes for the best set of three lantern slides, by any process, illustrating: "A windy day;" "A cold day;" "A warm day." |
| 6 | 1 0 0 | One prize for the best set of three lantern slides, illustrating "Street trades." |
| 7 | 1 0 0 | One prize for best set of three $\frac{1}{4}$ -plate silver prints, <i>by ladies only.</i> |
| 8 | 1 0 0 | One prize for best set of three $\frac{1}{4}$ -plate silver prints, <i>by gentlemen only.</i> |
| 9 | 1 0 0 0 10 0 | Two prizes for best set of three silver prints, taken by the Norden Flap Shutter; any size. |
| 10 | 0 15 0 | One prize for the best instantaneous picture taken with Tylar's Window Shutter. |
| 11 | 1 0 0 | One prize for the best three $\frac{1}{2}$ -plate pictures typical of country life. |
| 12 | 1 0 0 | One prize for the best three $\frac{1}{2}$ -plate pictures typical of town life. |
| 13 | 1 0 0 0 10 0 | Two prizes for the best three pictures taken by detective camera. |
| 14 | 1 0 0 | One prize for the best enlargement, not to exceed 12 X 10. |

£30 Prize List—continued.

| Class. | £ s. d. | Amateurs—continued. |
|--------|---------------------------|--|
| 15 | 1 0 0 | One prize for the best three $\frac{1}{4}$ -plate pictures, printed on any bromide paper, and developed by <i>hydroquinone</i> . |
| 16 | 1 0 0 | One prize for the best photograph, any size, tinted with Judson's aniline dyes. |
| 17 | 0 15 0 | One prize for the best set of two lantern slides, painted with Whittaker's photo. colours. |
| 18 | 0 15 0 | One prize for the three best microphotograph lantern slides. |
| 19 | 1 10 0 1 0 0 0 10 0 | } Three prizes for the best etching on the new glass etching plates (see advertisement page), any subject, $\frac{1}{4}$ -plate. |
| 20 | 0 15 0 0 7 6 | |
| 21 | 0 10 0 | } Two prizes for the best two opals produced by Tylar's Print-out Emulsion. |
| 22 | 0 10 0 | |
| | | One prize for the best cabinet print of vase of flowers; any process. |

N.B.—It is to be distinctly understood that all Negatives are to be on THOMAS'S PLATES, and taken in TYLAR'S METAL SLIDES.

The whole of the work to be done, as far as practicable, with the different apparatus mentioned in this list, in justice to the giver of the prizes.

Those classes marked * can have cash if desired. All other winners can select goods to the value of their prize from this list.

THOMAS'S **International Exhibition,** **MARCH, 1890.**

== £150 IN PRIZES. ==

12 Classes; 3 Sub-classes.

Prospectus to be obtained of all Dealers.

THOMAS'S **"PALL MALL" PLATES.**

Cheapest! Quickest! Richest! Best!

PRICES.

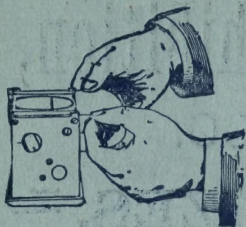
| | $\frac{1}{4}$ plt. | 5×4 | $\frac{1}{2}$ plt. | $1/1$ plt. | 10×8 | 12×10 | 15×12 |
|--------------------------|--------------------|--------------|--------------------|------------|---------------|----------------|----------------|
| E. R. 25 W. ... | 1/- | 1/7 | 2/3 | 4/3 | 7/3 | 10/6 | 18/- |
| T. C. E. R. 25 W. ... | 1/6 | 2/4 | 3/6 | 6/6 | 10/- | 14/6 | 23/- |
| T. C. L. 19 W. ... | 1/6 | 2/4 | 3/6 | 6/6 | 10/- | 14/6 | 23/- |
| Celluloid Films ... | 2/4 | 3/9 | 5/2 | 9/3 | 14/9 | 21/6 | 38/- |
| Opals ... | 3/6 | 5/- | 6/6 | 12/- | 15/- | 22/6 | 38/- |
| Lantern and Transparency | 1/- | 1/7 | 2/3 | 4/3 | 7/3 | 10/6 | 18/- |

Agents: ALL DEALERS.

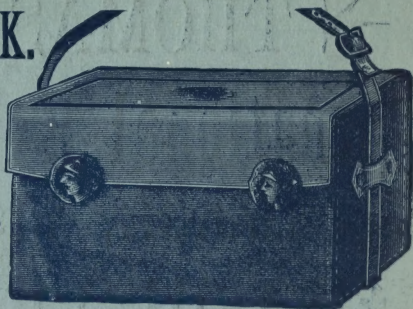
R. W. THOMAS & CO., Ltd., 10, Pall Mall, London, S. W.

Telegraphic Address: "RUHTRA, LONDON."

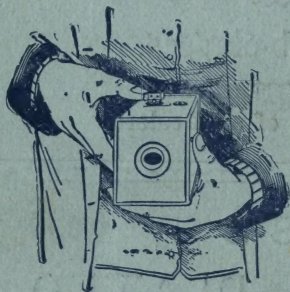
THE KODAK.



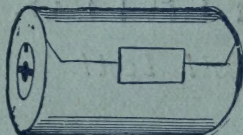
Placing Film in Roller Slide.



Carrying Case.

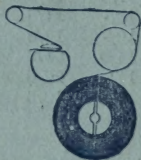


Placing New Roll of 100 in position.

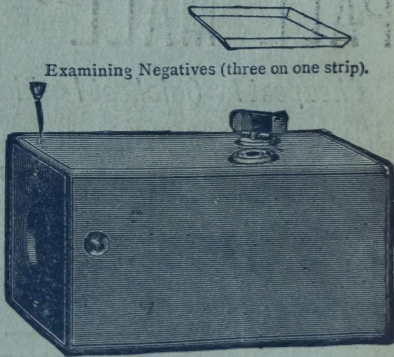


Roll of 100 Films.

Examining Negatives (three on one strip).



Position of Film in Roller Slide.



Complete Kodak.

FULL INFORMATION FURNISHED BY THE
EASTMAN DRY PLATE & FILM CO., 115, Oxford Street, London, W.
 FACTORY: ROCHESTER, N.Y., U.S.A.